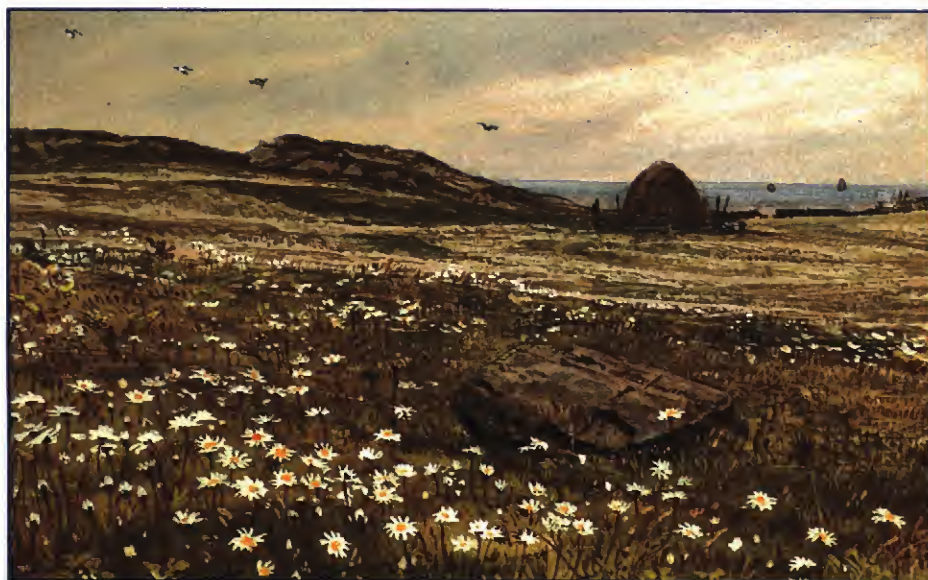


TOKENS OF A FRIENDSHIP:
MINIATURE WATERCOLORS
BY WILLIAM T. RICHARDS



FROM THE RICHARD AND
GLORIA MANNEY COLLECTION

THE METROPOLITAN MUSEUM OF ART, NEW YORK

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TEXT BY LINDA S. FERBER
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THE BROOKLYN MUSEUM

THE METROPOLITAN MUSEUM OF ART, NEW YORK

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L.S.F.

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FOREWORD

Tokens of a Friendship is an appropriate title for the exhibition of Richard and Gloria Manney's collection of miniature watercolors by William T. Richards. The words apply directly to the brilliant little watercolors Richards painted for his friend and patron George Whitney. Yet the title is also fitting for an exhibition of works from the collection of Richard and Gloria Manney. The Manneys' insight and generosity place them in the tradition of the inspired collectors who have established close ties with the Museum.

William T. Richards was a leading Philadelphia landscape and marine painter active during the third quarter of the nineteenth century. He was supported and encouraged by Whitney, a wealthy Philadelphia industrialist and art collector. At the time of Whitney's death in 1885, his collection included 146 European paintings and 106 American works, including 87 oils and watercolors by Richards. In addition, there were approximately 185 miniature watercolors Richards had painted between 1875 and 1884 in honor of his friendship with Whitney. These "little gems," as Whitney called the watercolors, measure only three by five inches and were regularly enclosed in Richards' letters from Newport and England. The correspondence and the paintings offer an extraordinarily complete and privileged view of the relationship between an artist and his patron in the nineteenth century.

This exhibition and its catalogue reveal a new facet of Richard and Gloria Manney as collectors. The Manneys are well known for their unparalleled collection of John Henry Belter and Rococo Revival furniture. These pieces were shown in a traveling exhibition and published in 1980. Now, with the acquisition of a complete collection of 110 watercolors by Richards, the Manneys have declared their interest in a more historical aspect of collecting. Their courage and spirit have generated a beautiful exhibition and an important scholarly publication in the field of American art.

From the first, it was clear that Linda S. Ferber, curator of paintings and sculpture at The Brooklyn Museum, was the person to organize the exhibition and prepare the catalogue. Ms. Ferber wrote her doctoral dissertation on William T. Richards and organized an exhibition of the artist's work at Brooklyn in 1973. Here she has expanded the concept of the earlier exhibition and publication; she discusses the role of the diminutive paintings in Richards' other work, explores the relationship between Richards and Whitney, and reestablishes Whitney as a major art collector and patron. I extend special thanks to Ms. Ferber for the high level of professionalism she brought to the work. I am grateful as well to Michael Botwinick, director of The Brooklyn Museum, and to Sarah Faunce, curator of paintings and sculpture there, for permitting Ms. Ferber the time to create this innovative study of Richards and Whitney and their era.

PHILIPPE DE MONTEBELLO, DIRECTOR
THE METROPOLITAN MUSEUM OF ART

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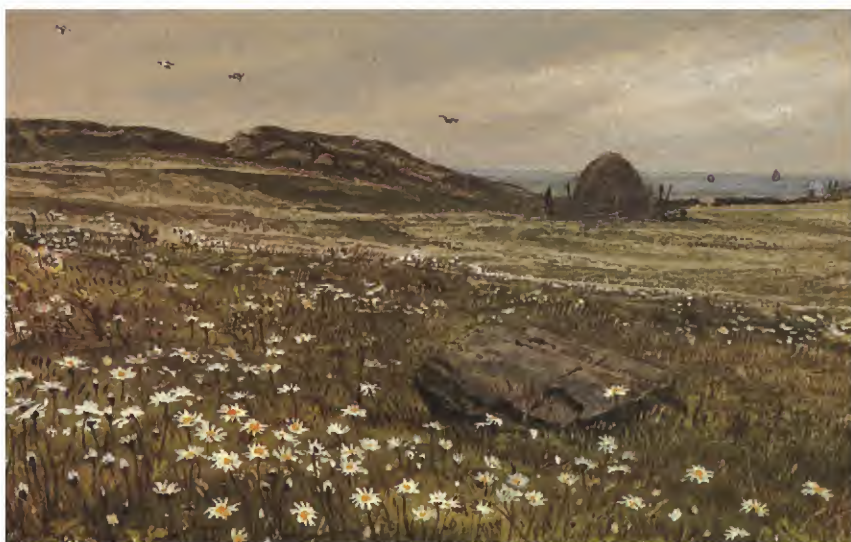
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GEORGE WHITNEY AND
WILLIAM T. RICHARDS

A visitor to Philadelphia in 1875 who was interested in looking at art would have found particularly helpful a chapter of Thompson Westcott's *Official Guide Book* devoted to the cultural attractions of the city. After an enthusiastic description of the brand-new building housing the venerable Pennsylvania Academy of the Fine Arts, it drew the visitor's attention to the "many private collections in the city that would richly repay a visit." A dozen of the most "extensive" and "accessible" were listed with the address of the collector, a brief survey of the contents, and the advice that "access to these collections is in many cases made easy by cards, to be found at the principal art galleries, while in others the simple presentation of the visitor's card is sufficient to procure an entrance." Among them were the collections formed by Henry C. Gibson, Joseph Harrison, Henry C. Carey, and William P. Wilstach. One of the longest entries, however, was reserved for the "gallery and watercolor room" belonging to Mr. George Whitney at 247 North 18th Street, which was "filled with specimens of modern art, wellnigh perfect, and among which selections of American artists are well mingled." The *Guide Book* listed an impressive roster of both American and contemporary European painters:

Here are the very finest efforts of Church, Gifford, Kensett, Brown, Guy, E. L. Henry, W. T. Richards, Eastman Johnson, Lambdin, Boughton, and from abroad pictures by Detaille, Vibert, Meyer von Bremen, Salentin, Breton, Goubie, Delort, Viry, Jazet, Bouguereau, Jacque, Pascutti, Landelle and others. Two or three of the sculptures of Palmer, of Albany find worthy place in the collection.¹



Fig. 1
Interior of George Whitney's gallery
at 247 North 18th Street, Philadelphia



Fig. 2

Interior of Whitney's gallery with a view of the adjoining watercolor gallery

A survey of nineteenth-century literature on collections discovers Whitney's name mentioned repeatedly both in private documents such as the letters and diaries of his friend and dealer Samuel P. Avery and in published accounts such as Edward Strahan's *Art Treasures of America* (1879–80), which characterized Whitney's holdings as "a very choice selection of pictures, both American and imported."² Why then has this prominent Philadelphia collection been forgotten? Why is Whitney's name not mentioned in any studies of American taste, patronage, or collecting?³

One reason is that the collection was not one of those which were later incorporated in part or in whole through gift or purchase into Philadelphia's public institutions. Paintings from the Gibson, Harrison, and Carey collections, for example, are today in The Pennsylvania Academy of the Fine Arts, and works from the Wiltach collection, presented to the Fairmount Park Commission, are housed in the Philadelphia Museum of Art. A few private collectors made even grander public-spirited gestures. William W. Corcoran opened his Washington gallery in 1871, and the private collection of the Reverend Elias L. Magoon, Whitney's fellow Philadelphian and friend, provided Matthew Vassar in 1864 with the nucleus of a gallery for his newly established Vassar Female College. Magoon's 1880 gift to The Metropolitan Museum of Art of 85 watercolors by William T. Richards was intended to lay the cornerstone of a great public collection of work in that medium.⁴ Fate, however, denied Whitney himself any such opportunity for public largess, and financial circumstances denied it to his family. The forced sale of the entire collection of 252 works at auction in New York in December 1885 after Whitney's sudden death earlier in the year not only dispersed his holdings but consigned to oblivion his reputation as a prominent collector. Few of the works found their way back to Philadelphia, and a collection that could be described in 1885 as "one of the choicest in America" was forgotten, along with the name of the collector himself.⁵

A number of documents exist, however, which enable us to reconstruct the collection and gain insights into Whitney's motives and tastes. The sale catalogue (included here as appendices) of the auction held on December 16, 17, and 18 at Chickering Hall in New York under the auspices of the American Art Association provides a complete listing of Whitney's 146 European paintings and his 106 American works, which included an impressive 87 oils and watercolors by William T. Richards. An annotated copy in the library of The Metropolitan Museum of Art gives further information about buyers and prices. Also of great importance is an album of photographs, "The Whitney Collection" (private collection), recording the gallery probably just prior to its dismantling in 1885 and including photographs of a number of individual paintings as well.⁶ Perhaps the key element in any study of Whitney's collection is the considerable body of correspondence in the Richards papers between the collector and Avery and various American artists, and especially a long series of letters dating from 1866 to 1884 exchanged between Whitney and his close friend William T. Richards.⁷ Many of Richards' letters to Whitney, from 1875 to 1884, were accompanied by miniature watercolors. There were eventually at least 184 of them, which were all carefully numbered and annotated by Whitney upon receipt.⁸ These extraordinary little works, which form a unique visual counterpart to this artist-patron correspondence, were not considered a part of the formal Whitney collection and so were excluded from the 1885 sale. They were held by the Whitney family as private tokens and mementos of a friendship spanning several decades. A considerable portion of the original number have been held together and are exhibited and discussed here, offering a unique opportunity to study and appreciate an artist-patron relationship abruptly and sadly terminated nearly a century ago.

Who, we may first ask, was George Whitney? In 1875, the year Westcott's *Guide Book* was published with its description of his private gallery, another publication, *Manufactories and Manufacturers of Pennsylvania*, described the source of capital that enabled Whitney to collect on such a grand scale. The Whitney Car-Wheel Works on Callowhill and 16th streets in Philadelphia was described as "one of the largest establishments in the United States devoted exclusively to the manufacture of car-wheels." Established in 1847 by George's father, Asa Whitney (1791–1874), in partnership with his son, the works employed 200 workmen by 1875 and annually produced some sixty thousand cast-iron railroad wheels for both domestic and foreign markets.⁹ By 1889, over ten million Whitney car-wheels were reported in use in this country. The firm's great success was based largely upon Asa's innovative patented method for annealing cast-iron wheels, a process that produced so-called chilled cast iron, which was superior in strength. The senior Whitney, who had begun his career in his father's blacksmith shop, was a largely self-educated and entirely self-made man, an extremely impressive figure.

George Whitney was born in New York State in 1820. After completing his formal education at the Albany Academy, he not surprisingly chose to follow a career of civil engineering, working—like his father before him—on railroad and canal projects. In 1843 George joined his father in Philadelphia, taking a position at the Baldwin Locomotive Works, where Asa was a partner. The two left Baldwin in 1846 to establish their own firm.¹⁰ Poor health forced the elder Whitney to retire

around 1861, leaving George to manage a thriving business, the basis for a considerable family fortune. George had been about twenty-seven years old when he became a partner and was about forty-one when he assumed major responsibility for the works. It was at about the same time that he seems to have begun collecting paintings.

His activities in this sphere were paralleled by many other wealthy Americans in the second half of the century whose financial success provided them with the capital to pursue such interests. In 1880, Strahan's *Art Treasures of America* catalogued and discussed no fewer than 185 private collections. The most comprehensive modern histories of American collecting and patronage patterns have ended at 1860, just when Whitney began to collect.¹¹ It is clear, however, from the number of recent articles on individual collectors, from Avery's newly published diaries, and from the abundant nineteenth-century literature that activity among American collectors accelerated steadily during the second half of the century.¹² The motives of patron and collector seem to have been complex, combining elements of personal ambition, speculative investment, and a certain sense of public duty. As Lillian B. Miller has written in *Patrons and Patriotism*, "by 1860 Emerson's belief that the fine arts possessed value for a democracy and that an American art expressing native themes was essential for the full realization of nationality had effectively pervaded many areas of the United States and the minds of many Americans."¹³ Few, however, can have embraced this belief with the single-minded passion of the Reverend Magoon, the friend of both Whitney and Richards, in his 1856 book-length sermon on manifest destiny, *Westward Empire; or, The Great Drama of Human Progress*, in which he proclaimed that the cycle of history was to culminate in America with the "Age of Washington," an era in which the arts were to play a major role—a reflection, no doubt, of Magoon's own collecting interests. His high hope was that the development of a great national school would be augmented and enriched by an ingathering of the art of past eras and nations:

The whole world of ancient art is moving toward this great western theatre of its finest and sublimest development . . . Not a great sale of literary or artistic collections occurs in Europe, when a strong competition is not ventured upon by Americans. We believe that this country will yet possess the chief treasures of England, as that mighty nation has heretofore gathered to herself the choicest productions of anterior times.

Magoon also charted a democratic trend in patronage and collecting from "useless princes and unproductive aristocrats" to "common people," citing as evidence the contemporaneous collecting activities of "manufacturers in western England," whose support for the arts—in Magoon's eyes—exceeded "all the [other] patronage in the realm . . . the sovereign included." His expectation of seeing this pattern repeated and improved upon among American "manufacturers" and businessmen was based upon observations that "private collections are rapidly multiplying, numerous exhibitions are profusely visited, and public monuments are munificently sustained."¹⁴ Such was the optimistic and ambitious climate in which Whitney set out to build his collection. The Philadelphian conformed

perfectly, in fact, to a recent profile of the collector of the period as a “practical, relatively unpedigreed, energetic individual who was not afraid of speculation.”¹⁵

A number of these “rapidly multiplying” private collections (Magoon’s included) were surveyed that same year in the major American art journal of the period, *The Crayon*. It is interesting to note that these collections were composed not of “productions of anterior times” but of contemporary American and European work.¹⁶ While Magoon bravely predicted that the treasures of the ancient and old worlds would eventually reside in America, the major impulse in American collecting during these decades—with the notable exceptions of Thomas J. Bryan’s old masters and James Jackson Jarves’ early Italian paintings—was largely confined to nineteenth-century or “modern” American and European work. Magoon’s first collection conformed to such a profile, and Whitney himself seems to have acquired only two old masters: an *Old Woman Reading* attributed to Gerard Dou and an anonymous *Old Dutch Landscape*, both bought early and held but establishing no trend.¹⁷

Magoon, Whitney, and their fellow American collectors at midcentury had good cause to be cautious, for the perils of collecting early paintings were also charted in the pages of *The Crayon*:

The tricks of picture dealers would alone afford matter for an amusing and instructive article. We have been assured that even in Manchester ancient paintings are manufactured to a vast extent, and at an incredibly small price, for the American market.¹⁸

The practical and speculative aspects of American collecting are suggested in the article “On Picture-Buying,” in which a businesslike approach is advocated to reduce such risks “on the part of those who have investments to make in works of Art.” “Moneyed men in ordinary business matters,” *The Crayon* argued, “never act without positive knowledge”:

In Art matters, therefore, why should not purchases be made based upon the laws of Art-production; and judgment shown like that bestowed upon an investment in any other security? A lack of caution in this respect is the more remarkable, because works of Art, judiciously purchased, are bona-fide, investments which do increase in value, and which, in case of misfortune, often prove the best of assets.¹⁹

This last was to prove sadly true in Whitney’s case.

The “positive knowledge” advocated by *The Crayon* might be gained by businessman-collectors from trusted dealers such as Avery and by confining one’s collection to the works of living artists, so that matters of attribution and genuineness might confidently be settled by proof of authorship in the form of a letter such as the one Avery obtained from the French painter Edouard Detaille regarding Whitney’s painting *The Guard Mobile* of 1874, in which the artist offered testimony that “my small picture which you own is a souvenir of the war, and represents my own portrait in the uniform of a ‘Mobile’ during the siege of Paris.”²⁰ The acquisition of contemporary paintings also offered the collector opportunity for direct patronage and contact with artists, an aspect of collecting that

Whitney seems to have appreciated and enjoyed. In Avery's "Note" introducing the Whitney sale catalogue, he wrote that Whitney's American paintings "were mainly painted for him," lauding the generous patron who "freely loaned his treasures to any exhibition which could benefit his artist friends." In a letter written to Richards just after Whitney's funeral, James D. Smillie, who is represented in the collection by two paintings, recalled his own long friendship with Whitney: "Indeed his was a rich nature, for he was always the giver,—he gave royally and he gave sweetly."²¹



Fig. 3
Seymour Joseph Guy, *MAKING A TRAIN*, 1867. Philadelphia Museum of Art, The George W. Elkins Collection

A letter to Whitney from Seymour Joseph Guy—known for his childhood genre subjects and a Whitney favorite—requested the size of his well-known painting in the collection, *Making a Train* (Philadelphia Museum of Art), so that he could paint a comparable subject, "under a different effect of candlelight," for a "gentleman from the west, staying in Phila." who, "after visiting your gallery, wrote last week to ask if I would paint for him a similar picture." Guy wrote in closing: "I hope my little ones, which you have so fondly adopted and kindly introduced to your many friends and visitors, keep in good condition."²² His comment suggests that Whitney helped his artist friends not only by lending their works to public exhibitions but by promoting them to gallery visitors, a mission undertaken with special zeal for Richards.

Whitney was collecting seriously by the early 1860s, when he began to lend American and European paintings regularly to exhibitions of The Pennsylvania Academy of the Fine Arts, having begun modestly with the loan in 1859 of a *Portrait* by the Philadelphia artist William Henry Furness, Jr.—probably the portrait of Asa Whitney (private collection) that figures prominently in views of his gallery.²³ Predictably, a number of paintings by other Philadelphia artists were in the collection by the

mid-1860s, including still lifes and genre pictures by George C. Lambdin and landscapes by Paul Weber, William S. Haseltine, Thomas Moran, George Hetzel, and George B. Wood, Jr., as well as *Bouquet Valley*, *Adirondack Mountains* by Richards, an animal subject by Mary Smith, and a still life by William Hunziger. Exhibition records indicate that during his first decade of collecting Whitney also sought out works by the New York school, including genre paintings by John G. Brown and Guy (both favorites) and William John Hennessy, animal subjects by Arthur F. Tait and William Jacob Hays, and landscapes by Sanford Robinson Gifford and James Augustus Suydam. A survey of the dates of Whitney's American works as listed in the 1885 sale catalogue indicates that the majority were in fact painted in the 1860s, suggesting strongly that most of his American paintings had been acquired by the early 1870s, when he seems to have turned his attention to building his European collection and to Richards' watercolors. By that time, Whitney was active in Philadelphia art circles as well, serving in 1865 with John Sartain and James Claghorn on a special committee reporting to the Pennsylvania Academy board on the state of the Chestnut Street building.²⁴ His reputation as a collector was substantial enough by 1867 for him to represent Philadelphia not only as a lender to the Universal Exposition but as a member of the General Committee of the American Fine Arts Division with such major New York collectors and dealers as A. T. Stewart, Robert L. Stuart, John Taylor Johnston, Michael Knoedler, and Commissioner Avery.²⁵

Pennsylvania Academy exhibition records reveal that although his loans of American works doubled in number during the early 1860s, Whitney had also begun to collect European paintings, with his predilection for the French and German schools already evident. In the acquisition of these paintings, which included Adolphe William Bouguereau's *Before the Bath* (by 1866) along with genre and figure subjects by many names more obscure today, Whitney was undoubtedly advised by Avery, who had begun to establish himself as an important dealer in both American and foreign paintings after a career in the engraving business.²⁶ Avery opened his Art Rooms on Broadway in 1864, a point in time when—perhaps not coincidentally—Whitney's loans of European paintings to the Academy and presumably his acquisition of them as well began to accelerate. Avery's diaries of his European buying trips in the 1870s and early 1880s reveal him to have been in regular correspondence with Whitney, who seems to have been not only a client and friend, but, as the diary accounts record, a financial backer as well.²⁷

Four letters from Avery to Whitney are preserved in the Richards papers.²⁸ Written in 1871 and 1872 from Haarlem, Cologne, Paris, and London, they are long, newsy reports whose informal tone suggests a friendship and intimacy of long standing. From Paris Avery wrote: "I have had a very interesting time, seen every artist of distinction almost, had some new and amusing experiences, have learned many things which will be of advantage to me hereafter, and will have lots to tell you."²⁹ Avery reported on exhibitions, the activities of European and American dealers, collectors, and artists, and the European art markets. In 1872, commenting upon the high prices commanded all over Europe, he noted of Paris: "Young men who last year were very grateful for my liberality and confidence in their work, now turn the cold shoulder unless I go double the

prices of last year."³⁰ He reported soon after from Utrecht on three works by the well-known German genre painter Ludwig Knaus "to make ones mouth water but sold at prices to make your eyes water."³¹

Several years later, through Avery, Whitney was successful in acquiring a small Knaus, *The City Girl* of 1877, painted to order for the dealer. A number of important works in the collection are known to have come to Whitney through Avery. His large and famous Eastman Johnson of 1871, *The Old Stage Coach* (Milwaukee Art Center), and his two largest works by George Boughton, *The March of Miles Standish* (exhibited at the Royal Academy in 1869) and *Going To Seek His Fortune*, were all painted for Avery. Boughton, an American expatriate working in London, was very successful in both the American and English markets as a painter of narrative costume genre. A friend of Avery and Richards, he was a favorite of Whitney, who owned five of his paintings. Whitney's two works, *Prussian Soldier* of 1871 and *The Guard Mobile* of 1874, by Detaille, a French pupil and follower of Ernest Meissonier; in all likelihood his *Shepherd and Flock* by Charles Jacque; and his major Barbizon work, Jules Breton's *The Departure for the Fields* of 1873, were all acquired through Avery. The latter painting had been commissioned directly from the artist on Whitney's behalf. Avery reported to the collector on a discussion at the 1872 Paris Salon with Breton about "our picture." The artist promised, wrote Avery, "that he would advance the picture during the summer & get it done . . . before the end of the year, he said 'I might be content with it then for it would be worth double the price.'"³² Christian L. Bokelman's large *The Broken Bank* of 1877, which occupied a prominent position in the gallery, was purchased by Avery from the Paris Exposition of 1878 for six thousand francs,³³ and in 1880 Whitney enthusiastically reported to Richards that his dealer and friend had finally "captured the 'big gun' Vautier I have been hunting for so long—viz. 'The Annual Dinner' in a small German town—19 figures,—canvas, 52" × 31!"³⁴ Whitney considered this highly detailed genre scene painted in 1871 by the Düsseldorf-trained Benjamin Vautier, an extremely popular painter of German peasant life, to be his greatest coup—"the great picture in the gallery, if not in the city." His estimation of this painting's place in his collection was borne



Fig. 4
Benjamin Vautier, *THE ANNUAL DINNER*, 1871

out five years later, when *The Annual Dinner* fetched one of the highest prices at the sale of his collection, exceeded only by that for the Breton.

Avery's final act of friendship after Whitney's death in March 1885 was to make all the arrangements without fee for the December sale, what he termed in a letter to Richards "a sad, sad duty!"³⁵ For Richards himself, the forced dispersal of the entire collection was a devastating blow to his reputation and especially to his market, for Whitney owned eighty-seven of what he considered to be his finest works. Writing to his old friend and fellow artist William Henry Willcox just before the sale, Richards tried to make the best of it: "The Press generally has been kinder than I had looked for to my things. You may be sure I have felt uncomfortable about them—but have thought as little about them as I could, and after all it is all a light affair compared to the loss of Mr. Whitney."³⁶

"The loss of Mr. Whitney" was indeed profound, for he had been friend, advisor, and patron to Richards for at least twenty years. Thirteen years Whitney's junior, Richards was born in Philadelphia in 1833 and by 1850 was studying painting there as "a sort of honorary pupil" to the German-born and -trained landscape painter Paul Weber as well as working as a designer of ornamental metalwork for a local manufacturer of lamps and chandeliers.³⁷ He first exhibited at the Pennsylvania Academy in 1852 and two years later began to devote himself to full-time work as a landscape painter. By 1854 he had received his first major commission, a view of Mount Vernon, from the Philadelphia Art Union. After the Art Union folded in 1855, Richards' painting (now in The Newark Museum) was acquired by the important Philadelphia collector Joseph Harrison. That year Richards set off for Europe, spending the winter in Italy and the spring in Düsseldorf. He returned to Philadelphia in 1856, settled after his marriage to Anna Matlack in nearby Germantown, and soon established himself as a very promising young landscape painter whose reputation was not confined to Philadelphia.

We do not know when Richards met Whitney, but they were certainly acquainted by 1864, when the former's *Bouquet Valley, Adirondack Mountains* was loaned to the Academy by Whitney.³⁸ The Philadelphia art world was a relatively small circle at midcentury, and mutual acquaintances must have included Richards' mentor Paul Weber, several of whose paintings Whitney owned by 1862, and William Henry Furness, Jr., who painted the portrait of Asa Whitney loaned by George to the Academy in 1859. Furness was the son of the prominent Philadelphia Unitarian minister William H. Furness, who had been among those who had raised funds for Richards' first trip to Europe in 1855. The younger Furness also painted a portrait of Anna Richards in 1862 (private collection).

It was Whitney who underwrote through loans and commissions Richards' second sojourn abroad, this time with his family, in 1866–67. Armed with commissions from the New York dealer Knoedler and from Wiltach, Richards nevertheless acknowledged Whitney's support as his mainstay: "This past year of anxious study has been made easier to me by the knowledge of your kindness, a kindness which has really been the 'backbone' of my plans."³⁹ This pattern was to continue for many years, with Whitney regularly advancing sums to be charged against current or future commissions and acting as well as an enthusiastic agent and pro-

moter for his artist friend. Typical is the letter of May 1, 1868, in which Whitney wrote: "It occurred to me yesterday that you might be nearly out of leaves for my picture so I have torn a piece of one from our check book,—made a few line drawings upon it and sent it with the hope that if used at the right time of day upon the right bank in Phila. you will have a yield of at least 500 green things!"⁴⁰

The pun (a mutual addiction) referred to a large and detailed painting, *The Forest* of 1868 (Pennsylvania State University, Ogontz Campus, Abington), which Richards had begun during a sojourn at Darmstadt, Germany, the winter before. Whitney seems in fact to have acquired or commissioned at least one oil painting from Richards annually from the middle 1860s until 1872. Most were landscapes, but he also owned one of the artist's first major coastal subjects, *Foggy Day at Nantucket* of 1865 (not located). Richards had been painting coastal subjects since the 1850s and with some regularity from about 1860. The product of a summer sojourn at Nantucket, the work was deemed important enough to represent Richards at the 1867 Universal Exposition in company with *June Woods* of 1864 (The New-York Historical Society), belonging to the New York collector Robert L. Stuart. Whitney's painting is unlocated, but some idea of its composition may be gleaned from a photograph of the gallery, where it is visible on the wall. The extreme panoramic format and low horizon suggest that the work had much in common with the coastal subjects by Kensett, Suydam, and Gifford already in Whitney's collection.

That same year, Whitney probably also acquired Richards' *Autumn* of 1865 (not located), a small, upright forest interior that was the first in a quartet of seasons (all discernible in a photograph of the gallery) executed for him over a three-year period. Carefully detailed woodland scenes such as these drawn from the Germantown and Wissahickon vicinity were Richards' most popular landscape subjects in the late 1860s and early 1870s. Still characterized by the meticulous attention to detail of Richards' slightly earlier work in the Ruskinian mode, these paintings were nevertheless far more conventional in format and in treatment than the controversial "miracles of special study"⁴¹ painted earlier in the decade. A slightly later work painted for Whitney, *A Summer Afternoon* of 1869 (Tweed Museum of Art, Duluth), features the prominent genre detail that frequently enlivens the foregrounds of these landscapes.

Richards still, however, seems to have wanted to paint a Ruskinian landscape on a grand scale. Whitney, whose taste was for just such highly detailed work, probably selected the subject of *The Forest*, which is based upon a drawing of 1864, just prior to Richards' departure for Europe, where he was to undertake this commission and complete the seasons set. Richards worked on *The Forest* through his stay at Darmstadt and after his return late in 1867. The painting was not ready to be shown until January 1869, when Whitney issued formal invitations to view *The Forest* in his Philadelphia parlor. Even after this debut, Richards continued to work at finishing touches, writing in a note to Whitney late in January: "I will bring my tools and paint pots in on Thursday and make a good long day on the big picture, but I am afraid I shall never do all I want to do at it."⁴²

The Forest was hailed by G. W. Sheldon a decade later as one of the "triumphs" of Richards' "pre-Raphaelistic methods and aspirations."⁴³ The artist still thought highly enough of the painting in the late 1870s to request that it be one of the three works by him sent to the Paris

Exposition of 1878. It seems, in fact, to have remained for artist and patron a kind of touchstone of truth to nature. Years later, in a letter to Whitney, Richards would refer to the rocks in a watercolor as having been painted "as careful as say the bark on the big hemlock in 'The Forest.'"⁴⁴ While the work was to bring only a fraction of its original price at the Whitney sale, it could still be admired by critics as late as 1885 as "a really wonderful piece of elaboration."⁴⁵

Also commissioned by Whitney and designated by Sheldon as an early Ruskinian "triumph" was Richards' large landscape of 1872, *The Wissahickon* (The Medical College of Pennsylvania, Philadelphia). It depicts a favorite artists' subject, the picturesque creek that wound between wooded banks through Fairmount Park, much as it does today, followed by a famous scenic drive just visible in the painting at the lower right. The *Official Guide Book* of 1875 described the beauties of this sylvan district, noting the road winding "near the water of the creek through the entire valley of the Wissahickon, which is thickly wooded on the sides, with rocks overhanging the roadway and the stream, presenting at every turn scenes of beauty to delight the observer."⁴⁶ Since it is the same size as *The Forest*, one is tempted to speculate that this large, detailed rendering of a popular local retreat with its polished waters and glowing sky was intended as a kind of pendant to the deeply shaded glades of the earlier painting. These two large works occupied the same wall in Whitney's gallery, one at each end, which lends support to the notion of a preconceived kinship of theme. *The Wissahickon* was among those works in Whitney's collection that enjoyed a measure of celebrity, earning a medal for "excellence in landscape painting" at the Centennial. It was to be Whitney's last purchase of a landscape in oils from Richards until his acquisition of the large *Land's End* (not located) in 1880.

Richards would not, in fact, undertake another landscape of the scale and degree of finish of *The Wissahickon* until his large *Landscape* of 1878 (Collection of Mr. and Mrs. John W. Merriam, Philadelphia), painted for Whitney's friend, the Philadelphia industrialist William Sellers. Most of his energies during the decade were to be directed to marine and coastal subjects. Between 1859 and 1874 Richards had ranged the coasts from New Jersey to Maine. After 1868, the coast largely dominated his summer months. He wrote to Whitney from Gloucester in 1872: "I and my umbrella, and a weather-beaten nose go up and down the shore together, and take the sunshine and the pictures."⁴⁷ By 1871 the *Philadelphia Evening Bulletin* could report that his "marine paintings are in as great demand as are his lovely woodland scenes."⁴⁸ That same year, Whitney probably acquired a second marine oil painting by his friend, *Breakers, Atlantic City* of 1871 (not located). He had probably already also acquired several watercolors of coastal themes, and it was to be in this medium that he would concentrate upon Richards' work in the 1870s, building by the middle of the decade a collection that numbered over sixty works.

The attraction of Richards and Whitney to watercolor in the 1870s reflects the widespread American interest in the medium that had arisen in the 1850s and culminated in the founding in 1866 of the American Society of Painters in Water Colors, an organization that provided artists access to both exhibition space and patronage through the society's annu-

als. Richards was accomplished in the use of the medium by the 1860s and exhibited for the first time with the society in 1870, probably the year that Whitney acquired his first watercolor by the artist, a *Twilight on the Beach* (not located). We may assume it to have been typical of the delicately and precisely realized coastal subjects—primarily drawn from excursions to the New Jersey coast—which were immediately popular and which earned Richards the designation by 1873 as one of “the best known watercolor painters of America.”⁴⁹ It was in this year that Whitney accelerated his acquisition of Richards’ watercolors, purchasing a record twenty-three that year and no less than ten annually for the next three years, amassing over three quarters of his seventy-six Richards watercolors by 1876. Whitney collected only a few European watercolors and, with the exception of a group of works by Richards’ student and friend Fidelia Bridges and single examples by James D. Smillie and Henry Mosler, no other American work in the medium. His single-minded concentration upon the work of Richards was paralleled only by that of their mutual friend the Reverend Magoon and earned him the designation in the 1875 Water Color Society catalogue as “Honorary Member—Connoisseur.”

We may speculate that Whitney’s accelerated purchases of Richards’ watercolors in 1873 were related to the gallery recently built in his Philadelphia residence.⁵⁰ Adjacent to the skylit painting gallery was the “water-color room” mentioned in the 1875 *Guide* and visible in the photographs in the album. During the years between 1873 and 1876, Whitney covered the walls with some sixty watercolors by Richards. The sharp reduction in numbers purchased after that date (he bought fewer than twenty over the next six years) suggests that he may simply have run out of wall space. The glimpse of this room offered in the photographs shows watercolors hung in double tiers and displayed on an easel as well.

These seventy-six watercolors were a major feature of the Whitney sale, and, at Avery’s suggestion, a separate Supplementary Circular was prepared to which Richards submitted ink drawings after seventeen of the watercolors as well as commentaries on subject matter. An introductory “Note” published Richards’ letter to Avery in which the artist paid tribute to Whitney’s sustained patronage:

My [watercolor] drawings in Mr. Whitney’s collection of pictures were made for him in the years from 1871 to 1883. Most of them were selected from the studies of each year, and it was the pleasantest part of the season to submit to him the results of the summer work. His refined love for Nature made his cordial appreciation an incentive and a reward. The drawings became, as it were, the expression of a mutual affection and it was to me truly a labor of love to make sure that he had the best I could do.

Many of these “studies” took the form of the miniature detailed watercolors, about three by five inches in size, which Richards regularly enclosed in his letters to Whitney. While the series began in 1875, the genesis of what was to become a habit of ten years’ duration may perhaps be found in Richards’ decision in 1874 to spend the first of what were to be many summers at Newport, Rhode Island. Newport captivated Richards as thoroughly as it had Kensett, Suydam, La Farge, Heade, and Whittredge. The steady flow of letters Richards wrote to Whitney during his first years there are filled with the artist’s enthusiastic reactions to what he called a

“mine of wonderful beauty entirely unworked.”⁵¹ In the very first of these letters, Richards wrote: “I wish I could describe the light which now shines on the sea and shore while I sketch this from the porch.”⁵² In an effort to do so, he included a quick pen sketch in the upper left margin depicting the southern end of Easton Pond and First Beach beyond. Easton Pond (Richards always called it Easton’s Pond) would, in fact, provide the subject the following summer for what seems to be the very first miniature (cat. no. 1) annotated on the back in ink by Whitney (as they all are) as “Rec^d from Wm T. Richards from Newport R. I. in letter of June 27, 1875. Geo. Whitney Phil^a June 29th 1875.” He also fortified in ink Richards’ own pencil inscription describing the subject: “Upper end of Easton’s pond from studio window. In the distance the wind mill of which you have a nearer view. W. T. R.” The “nearer view” referred to Whitney’s watercolor of 1874, *Windmill at Middletown near Newport, R. I.*, unlocated but known from Richards’ illustration for the Supplementary Circular. As mentioned above, Whitney had been buying Richards’ watercolors in large numbers since 1873, clearly subsidizing the artist through these purchases as he had earlier with oils. Receiving the requested sum of \$1,000 from Whitney to cover the expenses of settling into a recently purchased Newport house, Richards had written in that letter of June 27:

Many thanks for the check for \$1000—which ought to be returned to you in something better than drawings. I am not sure that you are right in investing so largely in these ‘drafts’—and it is one of my chief anxieties that the future shall justify you. I know that it would have been impossible for me to do what I have done here without heart-breaking anxiety, if I had not been sure of your help; and it seems to me no interest that I could pay would be enough.

The little watercolor was certainly enclosed in Richards’ weekly letter as a form of “interest,” an added token of appreciation that must have been enthusiastically received, for in his next letter of July 6 the artist announced his intention of continuing the habit: “As I cannot get there [Chestnut Hill] once a week, as I wish to do I shall, [here]after, give you some hint of what I am doing as enclosed—and in this way make sure that you will not forget me.” Within a short time, the parodies of investment parlance—“drafts” and “interest”—had developed into the regular use of the term “coupon,” and by the beginning of the following summer, Whitney acknowledged receipt from Newport of “No. 1. Coupon. Series 2. 1876” (cat. no. 6).⁵³

There was ample precedent among artists for the production of such miniature presentation pieces or tokens of friendship. The artist and collector John Mackie Falconer, for example, mounted some sixty drawings and watercolors by American and European contemporaries in an album now in the Museum of Fine Arts, Boston.⁵⁴ Among them are a number of highly finished small watercolors by Henry B. Gay, James I. Glasgow, and John Henry Hill. Both Hills—John William and John Henry—regularly worked on a small scale in watercolor, producing fully realized miniature landscape and coastal compositions that often parallel those of Richards in scale but rarely in precision of detail and finish.⁵⁵ It is rare, however, to find this practice—usually limited to occasional presentation pieces—sustained over so long a period of time for a single

collector. It is also a rare stroke of fortune to find so large a portion of the original number preserved intact. Thanks to Whitney's careful system of annotation, we are able to ascertain that the coupons numbered originally at least 184, of which 96 are shown here.

Whitney's enthusiasm for what he called these "little gems"⁵⁶ clearly played a major role in their continued production. Described as "an admirer of the miniature in art,"⁵⁷ Whitney must have found these little watercolors appealing. They were a source of pleasure, as well, to the artist, who declared on one occasion: "I wish everything was as easy and delightful as hurrying off these little scraps of thought."⁵⁸ Indeed, Richards had demonstrated an extraordinary technical facility at work on a miniature scale from early in his career, a facility further developed by his commitment from the late 1850s through the 1860s to the sharp focus and detail of the American Ruskinians. The extreme precision and control with which he handled the watercolor medium were perfectly suited to such exquisite work on a small scale.

Through the coupons, Richards sought to "epitomize the new experiences of the week,"⁵⁹ to acquaint his friend with the most familiar domestic Newport surroundings and routines of his summer seasons of the 1870s in a house on Gibbs Avenue in Newport and, finally, at Graycliff, the house he built on Conanicut Island in the early 1880s. In the 1870s, nearby Easton Pond is depicted from every point of view, beginning in the very first coupon with the view from the studio window, and under myriad lights and skies (cat. nos. 1, 8, 12, 24, 26–28). Daily weather is noted: *The Shower We Did Not Get* (cat. no. 7) and *After a Rain the Other Day* (cat. no. 4). The house itself is captured in a twilight view of *Our Home from the Edge of the Beach* (cat. no. 8). In this way the coupons formed an intimate visual diary of Richards' domestic topography as well as his occasional excursions elsewhere on the coast (cat. nos. 20, 64, 84, 85, 96) and inland (cat. nos. 86, 92) for Whitney, who was confined to Philadelphia by business pressures as well as, one suspects, deteriorating health.

Most of the coupons, however, are devoted to offering Whitney a cumulative catalogue of the more dramatic natural beauties and scenic landmarks for which the Newport vicinity was famous. Through the coupons Richards documented for his patron the sights of Newport's famous South Shore (cat. nos. 15, 19, 66, 67), the picturesque landscape north on Aquidneck Island (cat. no. 14), and the dramatic cliffs and innumerable coves of nearby Conanicut Island (cat. nos. 13, 17, 18, 21, 25, 29, 63, 65, 68, 69), which was remote from the resort atmosphere of Newport but easily accessible via the ferry shown in his 1878 coupon view of Jamestown (cat. no. 31). These detailed images—drawn from his copious sketchbooks, occasionally executed on the spot and sometimes from memory—accompanied in the letters by Richards' vivid "pen paintings," offered Whitney vicarious excursions to the sights of Newport as they appeared in the 1870s and early 1880s as this small colonial town developed into one of the great fashionable resorts of the nineteenth century. Richards himself observed this metamorphosis with the keenest ambivalence, finally fleeing in 1882 to the remoter reaches of Conanicut.

The coupons figured among the "studies of each year" from which Whitney selected subjects and motifs for the watercolors he regularly commissioned:

Nos. 3 and 4 [cat. nos. 8, 9], I think very good and agree with you that 'Harvesting Sea Weed' [cat. no. 3] of last year and 'Stacking Hay' [cat. no. 9] No. 4 of this year will make capital pictures and I hope you will not be deterred by fear of the figures.—If you will make them in Water Colour—of my regular size, I speak for first chance for them unless you have already promised them. As I said I shall have to have *some* of this year's catch but cannot say how many till I see your portfolio.⁶⁰

In 1875 Richards had noted to Whitney that he had been "trying to study up the figures for a 'Harvesting sea weed,'" a subject that interested a number of his contemporaries, including Suydam, Whittredge, and Heade. Coupon No. 7, *Harvesting Seaweed on Second Beach, Newport* (cat. no. 3), was the one recalled by Whitney the following year and must have played some role in the commission years later of a watercolor of 1883, *Harvesting Sea-Weed* (probably a scene on Conanicut), unlocated but known through the illustration in the Supplementary Circular. While surprisingly few of Whitney's seventy-six watercolors by Richards have been located, the titles often parallel those of the coupons, and in several cases we are able to suggest instances like that above in which coupons played a direct role in the development of a watercolor. We may assume, for example, that the 1876 coupon (cat. no. 12) depicting a quiet corner of Easton Pond at twilight where a boy picks water lilies from a boat guided by a young woman is related to an unlocated watercolor of the following year, *Gathering Water-Lilies*, a motif with prominent figural interest unusual for Richards, whose "fear of the figures" is noted in Whitney's comment.⁶¹

Occasionally we are able to document the process more closely. In that same letter of 1875, Richards had enclosed the coupon of a subject first explored in 1874: "some very old apple orchards grey and venerable through the branches of which you see the distant sea."⁶² The subject had been rendered even more interesting and evocative with his discovery of an old cemetery in one of the orchards, a discovery recorded for Whitney in Coupon No. 9 (cat. no. 5), about which the artist wrote at length:

'The coupon' this week is a picture of an antique grave yard which I found in an Orchard near the 2nd beach, part of the Orchard had been enclosed by a stone wall which was evidently very old—covered with lichens of the grey and orange sorts peculiar to the sea shore—The trees were old, and many of the tomb stones older still. Clambering over the broken wall, I parted the long grass that hid a quaintly carved stone. . . . there were many stones to many Eastons—the last dated 1864—It was a neglected looking place—the long grass uncared for, the burdocks grew in patches, the worm eaten apples lay in the grass—one of the old trees was dead and uprooted, and some [of] the others were far gone to decay—Through the vista of the orchard I could see the sun shining on the long meadows, the rocks, and the distant sea. While all this gave a picturesque sentiment to the scene, there were profounder suggestions of the early life, struggles and death of those who had cleared the wood, fought the Indians, and planted the orchard.⁶³

Whitney was delighted with both the coupon, "as good as the 'goodest' of the pack," and with "the pen painting of the 'Old Grave Yard.'"⁶⁴ It is

very likely that the coupon image stimulated the production of Whitney's watercolor *Old Orchard, Newport, R. I.*, which was probably identical to a watercolor of 1875 presently unlocated but known through a photograph. Richards treated the subject in the oil medium as well in his landscape of 1875, *Old Orchards at Newport* (The Brooklyn Museum).

Beyond the gnarled old trees themselves, there is no obvious pictorial hint in the watercolor and oil versions of the historical associations suggested by the "quaintly carved" gravestones in the coupon. Richards' comments, however, reflect the extent to which he was moved by "profounder suggestions" in this discovery of reminders of Newport's colonial past. Over the years he was attracted repeatedly to Fort Brown—known as Fort Dumpling—on nearby Conanicut Island; the distinctive round profile of the eighteenth-century stone fortification (now destroyed) was a familiar motif in coupons over the years (cat. nos. 18, 25, 89) and formed the subject of a watercolor of 1874, which was probably Whitney's *Morning—The Old Fort, Conanicut* (private collection). The site of Fort Dumpling commanded what a guidebook of 1872 called "one of the finest marine views of the whole coast. . . one of the wildest and most romantic spots on the northeastern seaboard."⁶⁵ In addition to the natural beauty of the setting, the fort itself, "grey" and "time-worn," was both interesting historically and very attractive in its ruined state. *Picturesque America* (1874), the most elaborate of the publications recording "the natural beauties of our country," illustrated the spot in a chapter on Newport and devoted a lengthy paragraph to its description, concluding:

For a century the winds have beat upon the old fort . . . it is more venerable than the Republic; and we trust that it will be left undisturbed for ages, as it is one of the few memorials in existence of our early history, and may do something to take away the reproach brought against us by our brethren over the sea that we have *no ruins* in the United States.⁶⁶

The coupons view the fort from different points at varying times of day, from the setting sun of *Salt Works Beach, Conanicut Island*, 1877 (cat. no. 18), to the romantic nocturne titled *The Last Rows of Summer*, 1883 (cat. no. 89), one of the several visual puns enjoyed by the two correspondents. Like the graveyard, the ruined fort enriched the subject with its implicit reference within the context of a coastal motif to Newport's past. A coupon of 1876, *Old House on Conanicut Island* (cat. no. 16), depicting an eighteenth-century structure with distinctive gambrel roof and massive central chimney reminds us that Richards' contemporary Worthington Whittredge had been drawn to sketch and paint Whitehall, the eighteenth-century residence of Bishop Berkeley at nearby Middletown, in the 1870s⁶⁷ and that Richards shared the interest among American painters in the colonial revival stimulated by the Centennial, an interest reflected as well in the design of his house, Graycliff. With the exception of Fort Dumpling, whose gray facade seemed almost indistinguishable from the coast on which it stood, overt pictorial references to Newport's past were largely confined to the coupons, while in the Newport and Conanicut watercolors and oils that dominated his work in the 1870s, Richards concentrated primarily upon what he called "this very unusual landscape."⁶⁸

Through the coupons, Richards also kept Whitney up to date on oil

paintings underway, recording such a work in progress in Coupon No. 3, 1875 (cat. no. 2), noting on the back: "Trying to paint a 25 x 42 picture of this for Chicago—Have more light and better quality than usual." This work was in all likelihood the unlocated painting *Off Newport*, exhibited along with Whitney's *The Wissahickon* at the Chicago Inter-State Exposition in 1875. A record of the appearance of another unlocated large oil, *Newport R.I. Afternoon Fog Coming In*, exhibited in 1877 at the National Academy of Design as *Gull Rock, Newport, Fog Coming In*, is preserved in Coupon No. 5, 1876 (cat. no. 10), as well as in the artist's comments in his letter to Whitney: "I have just laid in a 34 x 60 of a similar subject and it looks stunning."⁶⁹

A coupon might serve as well as a memento of an important sale, as when Richards wrote jubilantly over "a visit from Miss Wolfe of New York" who "bought a drawing! hurray!"⁷⁰ enclosing Coupon No. 16, 1877, of *The Pulpit*. Whitney was quick to respond that it "has been duly admired and praised and is now pocketed with its predecessors. . . . The large drawing of 'The Pulpit' must be very grand and I envy Miss Wolfe its possession," remarking that "it is not always best to 'keep the wolf from the door!'"⁷¹ While the coupon is lost, the work itself—the large, highly detailed watercolor of 1877 known as *A Rocky Coast*—is today in the collection of The Metropolitan Museum of Art.

Other coupons might record motifs not yet underway, designated by the artist as "An idea for a picture" (cat. no. 12). Coupon No. 7, 1876 (cat. no. 11), a rough sea breaking on a rocky coast, is annotated as "study of a drawing I mean to make." Richards apparently valued Whitney's critical comments, writing that the coupon served as a kind of vicarious studio visit to "let you know better than any note I can send what I am thinking about."⁷² As early as 1875, he wrote, referring to a coupon now unlocated: "If you think it worth while to commence the oil of the stormy sea of which you spoke as a good subject, please bring it with you when you come,"⁷³ suggesting that both the coupons and his patron's taste played a wider role in determining his production than simply the selection of motifs for Whitney's own watercolor collection. We may be reasonably certain that other coupons among these ninety-six as well as the numbers yet unlocated record images expanded and enlarged in the oil and watercolor mediums. The series, then, especially as annotated by artist and patron, functions as a kind of *liber veritatis*, or visual inventory, of Richards' production over a decade as well as a virtual mail-order catalogue through which Whitney marketed his friend's work to potential buyers in Philadelphia.

From the early stages of their relationship, Whitney had been not only a collector but an active promoter of Richards' work. His gallery seems to have also functioned as a showplace for Richards' works for sale, "left on store" in the hope that members of Whitney's social and business circles as well as visitors to the gallery such as Guy's "gentleman from the west" might make a purchase. "Several people," Whitney wrote in June 1877, "(who had no \$500. by them) have raved over your 'Gull Rock'" [the large oil which had been commemorated in Coupon No. 5, 1876 (cat. no. 10)]. . . . I think it may find a resting place by and bye,—in the fall,—if not sooner—if you do not send for it."⁷⁴ Both artist and collector seem to have quickly realized the potential of the coupons as stimulants to commissions; upon receipt of early numbers in "Series 2. 1876," Whitney wrote: "I can quote the market here as being 'active' and Coupons in

demand by many admirers who have seen the samples."⁷⁵ He regularly circulated them among his friends, noting the following year: "I am having a great 'bespeak' for the Coupons rec'd and they are pretty well known . . . among my friends here—Rev. Doc. Morton was delighted . . . with them . . . and has taken 3 of them home to find out 'how you do it.'"⁷⁶ Potential commissions were duly reported. Mr. Dunn, wrote Whitney in July 1877, "likes Coupon No. 4 very much."⁷⁷ Upon receipt of a commission, coupons might be returned to the artist for use as studies. Richards wrote: "Have finished Mr. Judd's picture in token of which I return the coupon which I borrowed from you, with interest in the shape of 'a Nocturne'" (cat. no. 23).⁷⁸ In 1883 Whitney was still busy, writing to Richards: "Nos. 1. and 2 of Series 1883 are so good that I am 'serving them up' daily to the multitude in desert places, and still have a pocket full left! . . . Jo. Wharton saw the coupon of his 'Harbor' and was very much pleased with it" (cat. no. 79).⁷⁹

Both Whitney and the coupons were useful in promotion of the large watercolors that Richards first mentioned in letters early in 1875. Whitney apparently urged him to work on this larger scale, for Richards wrote again in October, noting: "I am thinking all the time about the big drawings you spoke of, and shall have a long talk about them when I see you—just now I am afraid I can do nothing good enough."⁸⁰ By the following spring he had painted two large watercolors (22 by 36 inches) for Whitney, which were exhibited at the Centennial. These two works, *Paradise, Newport* and *The Sand-Hills of New Jersey*, known only through photographs, were as complex in composition and as highly detailed as any oil paintings. Doubtless both patron and artist saw their exhibition at the Philadelphia exposition as an ideal debut for the latter's new scale of work in a medium for which he was already well known. When the Centennial opened in May, Richards was preparing for his return to Newport, whence he sent as Coupon No. 1, 1876, the subject—called by Whitney "very strong and solid"⁸¹—with which he would make his debut in large-scale watercolor at the American Water Color Society the following spring (cat. no. 6). Both must have been elated when the view of *Paradise, Newport*, titled *A Sketch* (not located), was reviewed at length and praised in *The Art Journal* as "strong" and "rich and effective."⁸² Through the summer of 1877, Richards' letters revealed a growing confidence that the large watercolors were going to be successful. Whitney shared his enthusiasm for "the big grays"—a reference to the gray-hued, rough paper (used to line carpets) on which they were executed—writing in June to thank him for Coupon No. 1, Series 1877: "I begin already to be anxious to see the new catches of this season, and have no doubt but that the large drawings on coarse paper will be beneficial to you and to the public."⁸³ A month later Whitney was already busy promoting these new productions among his friends:

When you can spare all the 4 or more *Carpet Paper* drawings for a week or so, I wish you would send them to me by Express, as I would like to show them to several persons who have heard of them, or ought to hear of them. I do not know that there would be any immediate probability of sales, but it is well to 'keep before the people' whenever you can do so legitimately and there is no telling but that a chance sight may be productive of good results sometime in the future.⁸⁴

He wrote again soon after, urging Richards: "When you send, put your prices . . . on back of each as there may be a nibble even in these times. As I came out of church here this noon Rosengarten pounced on me thus, 'Have you seen those wonderful things Richards is making?—Do you know what he wants for them?'"⁸⁵



Fig. 5
William T. Richards, *ENTRANCE TO WEST COVE, CONANICUT ISLAND*, 1882. Federal Reserve Board, Washington, D.C. Photo: Courtesy University of Virginia, Department of Graphics

As usual, Richards kept Whitney and his friends visually informed of his current large-scale production via the coupons. Acknowledging Coupons 10, 11, and 12 of Series 1877, Whitney wrote: "You are catching some 'whoppers' of subjects and if the big things surpass the Coupons they must make a sensation."⁸⁶ Coupon No. 12, *Mackerel Cove, Conanicut Island* (cat. no. 21), depicts the basic topography which would appear in a large "Carpet Paper" watercolor, *Cove on Conanicut Island*, ca. 1877–78 (Cooper-Hewitt Museum, New York), but cast as a Turner-esque vision with bright colors, tiny figures, and a refulgent sunset. As the coupons reveal, Richards and Whitney both occasionally enjoyed such fanciful interpretations, not only of English motifs, as we will see, but of native subjects as well.⁸⁷ His *Nocturne* of 1877 (cat. no. 23) was intended as a kind of visual joke, a reference no doubt to Whistler's controversial works, to which he appended the pun: "This is not meant to knock Turner so I'll save you that joke," to which Whitney replied that "the 'Nocturne' . . . is as good as the pun."⁸⁸ A more straightforward coupon of 1881 of the Conanicut coast (cat. no. 63), a favorite source of subjects for the large watercolors, closely records the composition and cloud patterns that appear in a large watercolor of 1882 known as *Paradise, Newport* (Federal Reserve Board, Washington, D.C.), but which the coupon identifies as *Entrance to West Cove, Conanicut*.

By the late 1870s, Richards' special reputation as a painter of Newport subjects in oil and watercolor was well established. G. W. Sheldon in his *American Painters* (1879), a survey of fifty important contemporary painters, devoted an article to Richards, noting that the "fine atmosphere and

surf of Newport have recently attracted him with peculiar force” and concluding that the artist’s “maturest work has undoubtedly been that in which he has attempted the presentation of scenes at and near that beautiful place.”⁸⁹

By the time *American Painters* was published, however, Richards was in England, where he would remain for over two years expanding his repertoire of coastal and marine subjects with summer surveys of the coasts of Cornwall and Dorset. The forces that compelled him to undertake such a lengthy sojourn were complex and largely external, having to do with new developments in American art. Crucial for Richards was the turn of American taste in landscape from the descriptive realism of midcentury toward a more painterly, subjective approach. Richards had been painting landscape and, indeed, coastal subjects for some twenty-five years in this predominant romantic-realist style, his eye for detail further sharpened by his Ruskinian practice. The dwindling number of landscapes he painted as the 1870s progressed and his concentration instead upon coastal subjects and a greatly increased production in the watercolor medium suggest that the audience for detailed landscapes such as *The Forest* and *The Wissahickon* was rapidly dwindling. By the end of the decade, Richards was apparently persuaded that his best alternative was full concentration upon coastal and marine themes and so planned an extended trip along the southern coast of England to expand his repertoire. Whitney was ready as always to back the effort with funds and moral support, and Richards, with “a fainting heart” and “all my available capital,” sailed for Liverpool on August 1, 1878.⁹⁰

We know through the letters how keenly Richards felt the turn of domestic taste. There is real poignancy in his lament to Whitney: “Be thankful that you are not a painter, and that whatever earnestness there may be in life, is not turned to despair by the unreasonableness and malignity of Art Critics!!” and in his confession of fear that “the Time is past when the American people can hunger for my pictures if they ever did. I feel that I am an old fogey, and can expect little favor in competition with the new men.”⁹¹ The addition of foreign motifs to his repertoire would, he hoped, act to rekindle this hunger. Cultural and sentimental ties between the two countries made English subjects generally popular in the United States, and Richards also looked forward to being a “new man” “for a little while” on the London scene and to establishing a market in England for his work. Writing from shipboard, Richards confided to Whitney: “I cannot say that I am ever happy on the sea. . . . Soon, however I shall be very busy, and I hope the coupons will be evidence that ‘I have got into good places.’”⁹²

Extending their regular summer habit of weekly correspondence year-round during this sojourn, Whitney kept his friend informed on domestic news augmented with “slips,” or newspaper clippings, while Richards’ letters constitute a full diary of activity and travel augmented and embellished, of course, by the coupons, “always done on Sunday afternoon when I would otherwise write to you.”⁹³

I go over and over again all my summer’s sojournings and I realize anew how fine it all was, and I feel like telling you again about Cornwall, and like a garrulous traveller detailing to you a thousand little incidents which now seem important as indicating the real

character, which I have missed in my sketches. But I will spare you this time, and let the coupons suggest what I will enlarge upon when I am once more at home.⁹⁴

The coupons also gave the artist some means of offering “a return for the infinite kindness I have received from you . . . that I can never repay, and I am rather glad to be in your debt. So if you will let me send them to you as they get themselves made, I’ll have all the fun, and you need not bother yourself about acknowledging them.”⁹⁵

Winters were passed in London preparing paintings for exhibition from myriad studies made during summers spent exploring Cornwall (1878) and Dorset (1879). The southern coast had long been famous for spectacular scenery. Richards was probably familiar with Turner’s *Southern Coast*, a series of engravings published between 1814 and 1826. These views of principal ports, watering places, and monuments had established an artist’s itinerary, which is reflected in Richards’ own travels and interests and—perhaps consciously—in his series of coupons for Whitney.⁹⁶ A sojourn on the Isle of Wight in the summer of 1880 preceded the return to Newport. A quick circuit of England and Scotland and excursions to the Continent completed the itinerary.

All but the Continental excursions are recorded in these coupons, beginning with the series drawn from Richards’ primary destination, the rugged coast of Cornwall. “The last two weeks have been very busy ones,” he wrote from Cornwall. “As I get more familiar with the country I find more to do . . . the days are not long enough for sketches of all the picturesque old churches, romantic coves, and tremendous rocks.”⁹⁷ His first destination was Land’s End, the southernmost tip of England, where the Atlantic Ocean and the English Channel meet beneath steep granite cliffs, and his first coupon (not located) in the English series must have come from there. *The Most Westerly Rocks of Land’s End* (cat. no. 100), probably made as an 1879 Christmas token for Whitney’s daughter Mary, offers a visual hint of the excitement of encounter, adopting a highly dramatic point of view almost at water level with sheer rock cliffs outlined against a glowing sky, suggesting even on a miniature scale what Richards called “the dark and tragic character” of Cornwall.⁹⁸ His excitement with the Cornish coast increased with his progress to nearby Kynance Cove, and the first coupon we have of the English series records a coast he termed “even wilder . . . than at Land’s End”⁹⁹ (cat. no. 32). The geological complexities of the region, often mentioned in his letters, were as fascinating to Richards as the varieties of landscape they produced, and his interest in distinctive rock formations is sensed in the differing topographies seen in coupons of *Kynance Cove* (cat. no. 32), the battlemented formations of the granite at *Mill Bay, Land’s End* (cat. no. 54), the rugged outcropping of *Eagle’s Nest* near St. Ives (cat. no. 39), and the abrupt crags above *Mounts Bay* (cat. no. 40). This coastal topography of Cornwall, rugged and heroic in scale, exhilarated Richards, who found it to be the “realization of all that Conanicut hints at.”¹⁰⁰

Vying with Land’s End in Richards’ estimation as the finest coastal scenery in Cornwall was Tintagel (cat. nos. 97–99), a subject he would also treat repeatedly in following years. The impressive ruin with its Arthurian associations had been attractive to artists and travelers from the early years of the century, when the text accompanying Turner’s *Southern Coast*

engraving of 1818 had called the setting “wildly sublime.” For Richards and his audience, the historical associations of the subject had been further enriched by the “poetical associations” of Alfred Lord Tennyson’s *Idylls of the King*. As a Christmas gift in 1878 for Mary Whitney, Richards executed a series of tiny watercolors (smaller than coupons), of “Tintagel Castle from different positions,” of which a trio is preserved here. Richards accompanied the images depicting the site “from the beach,” showing a windlass used to haul boats (cat. no. 97), and “from the mainland,” where the “whirling of the sea far down and the blowing of the wind up there made us giddy” (cat. no. 98), with a lengthy “pen painting,” noting that the “interest of the situation is quite equal to its poetical and historical associations.”¹⁰¹ Completing the trio is the gloomy recess of Arthur’s Cave, one of the “many caverns” at the base of the cliff (cat. no. 99). Coupons depicting the picturesque waterfront of Newlyn, a fishing village on Mounts Bay (cat. no. 34), and Mount Edgcumbe (cat. no. 38), a stop in Devon on the journey to London, suggest that Richards did not restrict himself wholly to the wilder aspects of Cornish scenery. But it was the massive battered coasts of Land’s End, Trebarwith Strand, Kynance Cove, and Tintagel—subjects which would occur repeatedly in works in the years to come—that were the real objects of Richards’ energetic Cornish surveys of 1878 and 1879.

The following summer found Richards surveying a less severe landscape near Weymouth Bay on the Dorset coast. He described the country to Whitney as “very different from Cornwall. The Landscape near the coast is very lovely, with long sweeps of down, and very picturesque villages and groups of noble trees in the hollows.”¹⁰² Accompanying this letter are the first two coupons of the season there. *The Dorset Coast, near Weymouth* (cat. no. 41) admirably showed Whitney the picturesque elements mentioned by Richards, while *Sandsfoot Castle* (cat. no. 42) records a famous local landmark, the ruins of a castle said to have been built by Henry VIII. As with Tintagel, the combination of picturesque ruins and a spectacular site must also have led Richards to choose as a coupon subject *Bow and Arrow Castle* on nearby Portland Island (cat. no. 48). Its associations—duly noted on the back—with the family of William Penn increased its appeal to him. The coupons suggest a more settled region, rich with human associations in the waterways and harbor of Weymouth (cat. nos. 44, 45), drawn and painted with precise delicacy, and in the mellow ivy-covered brick and “noble trees” of *Old Gateway at Manor House, Poxwell* (cat. no. 46), the very epitome of an Anglophile’s vision of English landscape charm.

The sublime aspects of coastal scenery were not entirely neglected, apparently, for a coupon of *Surf on the Coast of Dorset* (cat. no. 43) accompanied this description in a letter of July 14:

The continuous gales have made a tremendous . . . surf on Chesil beach, but I find it more and more difficult to do anything with it. I watch and watch it, try to disentangle its push and leap and recoil, make myself ready to catch the tricks of the big breakers and am always startled out of my self possession by the thunder and the rush, —jump backward up the loose shingle of the beach, sure this time I will be washed away; . . . Let this most prosaic hint of what it is supplement the equally insufficient sketch I send.

The vigorous little coupon attempts to recapitulate the thrill of actual experience through the image of a crashing wave that breaks into the immediate foreground unrelieved by hint of beach or rocky ledge. Chinese white in varying densities of application depicts exploding spray and surf relieved against a large expanse of turbulent, cloudy sky worked in tones of gray, rose, and yellow, reflecting the warm tones of a pale sun just above the horizon—a composition which on a far grander scale would become a standard of Richards' later career.

The letter closed with a report on opportunities to exhibit and orders from London galleries: "I shall send to all I can, and have my hands full in getting ready. . . . Out of all these something may come. You see I am going into a sort of whole sale business!"¹⁰³ "Your coupons," he wrote from London in 1879, "are all subjects which will be held in reserve for the time when I shall have exhausted my stock in hand. . . . I find there is no 'catching up' for the summer will be here before I have used a hundred of last years [Cornish] studies, and already I begin mentally to stagger under the additional weight of this season's ideas!"¹⁰⁴

Whitney was also frequently informed in letters on the shipment of boxes of paintings and instructed in the endless business of customs arrangements, making it clear that Whitney's gallery remained a clearing-house and storage center for the works from the English campaign intended for American collectors, exhibitions, and dealers. Whitney also worked to stimulate the domestic market as usual, obtaining commissions from those who admired the coupons. He wasted no time in acquainting his friends with the English Series 1878, for within weeks of having sent the coupon *Kynance Cove* (cat. no. 32), Richards could acknowledge a \$350 commission for a large watercolor of the subject from "Mr. Dunn."¹⁰⁵ Richards also depended upon Whitney's assistance in showing the works he sent back to Philadelphia, writing to his brother-in-law late in 1879: "As you know Mr. Whitney's 'salesroom' has been very successful, and that all the *drawings* are sold."¹⁰⁶

Most of these were produced during the two winter seasons spent in London, where Richards worked on large oil paintings for the Royal Academy—duly recorded for Whitney in coupons now unlocated—as well as watercolors, primarily in the large size he called his "Grand style," for both the English and American markets. While these winters were fraught with the anxieties of preparing works for the important spring exhibitions, they also brought a measure of relief from strenuous summer touring and time, in Richards' words, "for more frequent and interesting letters and better coupons."¹⁰⁷ While a number of the latter recalled summer experiences, most appear to have been devoted to the more immediate excursions in and around London that offered respite from Richards' arduous painting regimen. Through the letters and especially the coupons, Whitney shared "all the little incidents" of Richards' family "walks about London" (cat. nos. 49, 51, 52, 55–57) and "interesting excursions" to Richmond, Hampton Court, Windsor, and Greenwich (cat. nos. 50, 53, 58, 59). "It is interesting and amusing," he wrote, "to see how pat the children take them all as illustration to their ready knowledge of English history. . . . Indeed nowhere can you get away from Historical associations, but there was more charm to me in the dream-like light down the long avenues of trees, and the pretty picture of the deer feeding from Anna's hand" (cat. no. 50).¹⁰⁸

Richards captured the latter moment in a coupon whose pale green washes also suggest the impact of his other major preoccupation in London: "Every Monday I spend the day at a new collection of pictures, now it is English watercolors . . . then to an English show of oil pictures, and then again to French and Continental pictures."¹⁰⁹ He also revisited the great English public collections: "I am trying to digest anew the Turners and the Sir Joshua Reynolds, and the Claudes, the Great Masters and the little masters."¹¹⁰ His special interest was in watercolors: "Of course I still go after all the new water color drawings which are exhibited, and I am growing in respect for many of the English watercolorists. . . . I learn much in spite of the dull days and poor gas light in which I have seen them."¹¹¹ There is the strong suggestion in the washes and loose handling of coupons such as *Richmond Hill* (cat. no. 59) and *Windsor* (cat. no. 58) as well as in the pale tonality of *Bushey Park* (cat. no. 50) that Richards was moved not only by the visual charm of these famous views but by the application of the medium associated with English watercolor style of the earlier nineteenth century as well. Besides the contemporary productions of Birket Foster and Frederick Walker, Richards admired earlier figures such as Samuel Prout, David Cox, and Anthony Vandyke Copley Fielding. He was most interested, however, in the watercolors of Turner, writing to his brother-in-law, Charles Matlack: "Indeed there is a great deal to be learned about water colour drawing in London, and I wish I had the time to copy some of the Turners which after all are the most consummate pieces of art which have ever been produced in that material."¹¹² While he could not copy Turner's watercolors, several of Whitney's coupons seem to pay homage to that master, including *The Tower, London* (cat. no. 56), characterized by the energetic hatching of colored lines associated with Turner's style and reminiscent of Whitney's Newport coupon of 1877, *Mackerel Cove, Conanicut Island* (cat. no. 21), which had been annotated "strongly influenced by Turner." Certain architectural and foreground details of the English subject are picked out in the manner of Turner's vignettes, and the view is capped by a vivid rainbow at the upper left. The peculiar intensity of color sets these little compositions quite apart from Richards' customarily more evenly toned palette and recalls his comment to his friend William H. Willcox that while Turner's vignettes and watercolors "are not like nature & do not pretend to be real, they are so exquisite in gradation . . . that you almost believe them to be better than Nature."¹¹³

There was, however, an actual local atmospheric phenomenon mentioned more than once in his letters to Whitney which fascinated Richards and which he imagined had moved Turner as well:

There have been some days by which London has been glorified and the dingy grays of its churches and Houses of Parliament transformed into the gleaming white of Celestial Architecture—if there be any such—Indeed it could not enter into the mind of man to conceive of the change which fog and afternoon sun will make in the appearance of these otherwise uninteresting towers, and I now see that some of Turner's wildest fantasies had foundation in fact.¹¹⁴

His coupon of *Landseer's Lions, Trafalgar Square* (cat. no. 49) sought to acquaint Whitney with that atmospheric peculiarity in which the monument looms dark in the foreground while the buildings surrounding the

square are hidden in a pale blue-gray glowing mist. The strongest response seems to have been felt on the river. "I am beginning to learn," he wrote to Whitney in December 1879, "that the Thames is the most picturesque river in the world, and I wish I could give myself up to Thames subjects alone. Even Turner has not done justice to it."¹¹⁵ The coupons enclosed in this letter and that preceding it devoted themselves to a record of the "variety of life and picturesque material," "the colors and shapes of the boats," and particularly to that "mystery in the air" (cat. nos. 51, 52). In these hazy, almost monochromatic views of the river and the "gleaming white" dome of St. Paul's beyond, Richards sought to pay homage to Turner and to capture for himself and Whitney that visionary phenomenon of "fog and afternoon sun" which Turner felt so strongly. A more highly finished variant of the motif of *The Thames, London* (cat. no. 51) would appear in 1882 as *Commercial England, London* (Vassar College Art Gallery, Poughkeepsie), illustrating the Turnerian phase in a set of seven English subjects commissioned by Magoon as the "Cycle of Universal Culture Illustrated by the Graphic History of English Art." Images of *Windsor* (cat. no. 58) and *Richmond Hill* (cat. no. 59) also prefigure motifs in the "Cycle," as does Whitney's coupon of *Stonehenge* (cat. no. 36), of which Richards wrote: "It has that pathetic look peculiar to all human work which has reverted to Nature. Architectural enough to be a ruin, and as rude and moss covered as though ages ago it had been left by some glacier."¹¹⁶

From London late in 1879 Richards responded to Whitney's announcement of his receipt of the "centennial" coupon since they had begun the practice some four years before: "I wish I could give you a hundred times more pleasure than the 100 could possibly have done, but I would be sorry to be obliged to stay away long enough to send 100 more."¹¹⁷ After a trip to the Continent, a sojourn on the Isle of Wight (cat. no. 61), and a final three-week circuit of Britain from Land's End to Edinburgh (cat. no. 62), Richards prepared to return to Newport in October 1880: "Once again before we take the final plunge!—The last letter and the last coupon from this side!"¹¹⁸ Of his stay he wrote: "I shall not have seen a hundredth part of what I had intended to see—I doubt if there is any country large or small, where the landscape has such varied and so great a charm—for in spite of all the bad weather I have learned to have a love for that sweet rusticity which is peculiar to English villages; and to respect more even than I did at first its coasts."¹¹⁹ Although Richards would not return to England until 1891, the stock of sketches and studies gleaned during his two-year stay would provide subjects for the steady production of watercolors and oil paintings during the decade of the 1880s. While Whitney held only three watercolors of English subjects (all from Freshwater, Isle of Wight), he acquired the large oil painting of *Land's End* (not located), which Richards termed "the best thing I have to bring home."¹²⁰ Relatively few of these English subjects are presently located, but we may be fairly certain that many of them rehearse and restate motifs and subjects first "digested" and "epitomized" in the series of coupons through which Richards offered to his friend a most delightful personal tour of the "varied charms" of England.

Of his return to Newport, Richards wrote to Whitney: "Nothing has happened here except that the houses . . . have grown like mushrooms

since we have been here. . . . I grieve that I am no longer the last house" (cat. no. 8).¹²¹ Upon his arrival from Germantown the following summer, he found more building around him on Gibbs Avenue and lamented: "They have shut out all my country views of fields and orchards" (cat. nos. 24, 26–28).¹²² By the end of June, Richards had begun to consider selling the Gibbs Avenue house and relocating to Conanicut Island just across Narragansett Bay from Newport and, as the coupons of the 1870s reveal, long a favorite sketching ground:

The houses opposite seem to get bigger and bigger and . . . more and more fashionable and we don't like it at all. All the charm of loneliness has gone out of our place, and it gives me an entirely different feeling from what it did before we went away. Our friend the Agent for the Estate of Conanicut, is trying desperately hard to get me to pioneer there. . . . The pictures would be better and 'many-er' for it. . . . Though there are now no houses on the particular tract in question it is not far from Jamestown and from there to Newport is a constant ferry, so that we could *live* easily enough.¹²³

The "tract in question" lay at the south end of the island not far from Fort Dumpling and across the bay from Fort Adams in Newport. Whitney, as always, stood ready to assist in "money matters" although he was not yet prepared to vote "aye" on the "Conanicut investment," suggesting to Richards that it would be a better business investment to "'move on' to some spot on the main land of Newport where you can secure a sea view which cannot be cut off by others and where value would be rising for years,—for N. is to be the '*big place*' of America."¹²⁴ For Richards, however, the attraction of the island lay precisely in its remoteness; that "it could never be as fashionable as Newport would be much to recommend it," he wrote.¹²⁵ By summer's end, Richards had made his decision to "build that house Mrs. Richards has been planning,"¹²⁶ and the final coupon of October 1881 showed Whitney the rugged grandeur of *My Cliffs on Conanicut Island* (cat. no. 69).

The first coupon of Series 1882 (cat. no. 70) showed from the base of these cliffs the irregular roofline and triple chimneys of the recently completed house Whitney had dubbed "Richardses-on-the-Hill-by-the-Sea." Certainly Richards himself must have selected the site on the crest of a granite cliff commanding a spectacular view of the east passage of Narragansett Bay, Newport, and the open sea. Both the artist and his wife seem to have played a role in the design of the house, called Graycliff, built in the Shingle Style and incorporating adaptations of early colonial architecture, such as the gambrel roof, along with elements of the so-called Queen Anne Revival, evident in the form of the brick chimneys. Photographs of the interior show predominantly antique American furniture mixing comfortably with oriental pottery and a decor much in the Aesthetic mode, a taste undoubtedly acquired during the family's stay in England.¹²⁷ By July, Richards could write:

The house is I believe done at last, the last refractory door and window have been loosened, and the world here is now all our own. . . . You can't realize what a delight it is to have the finest subjects right in one's 'front yard'—and to grow sure that familiarity

will not bring contempt. Indeed all this shore grows lovelier day by day, and whether it is fog or sunshine there is equal enjoyment. If I do not do good things it will be my own fault.¹²⁸

As always, Richards sought to acquaint Whitney with his domestic milieu, anxious for his patron and friend to share the joys of the new house



Fig. 6
Graycliff, William T. Richards' house
on Conanicut Island, built 1881-82.
Photo: Courtesy Newport Historical
Society

and to convince him as well of the wisdom of the venture. Coupons of this and the following season abound with views "from the front" (cat. no. 71), "from the South piazza" (cat. no. 72), of *The Road to the House* (cat. no. 73), of *Some of Our Cliffs* (cat. no. 77), of the sunsets seen from *Our Western Frontier* (cat. no. 83), and of *The Children's Tennis Court* (cat. no. 81). Whitney responded with like enthusiasm: "The little pictures are telling me more and more of your surroundings and I am afraid that I will know the place so well as to render it unnecessary for me to see it full size, in order to decide whether you ought to have 'gone and done it.'"¹²⁹ As he predicted, Richards' own delight with Conanicut as a permanent sketching ground seems to have steadily increased. "The subjects for pictures have multiplied," he wrote, "and I have already mapped out more than a summer's work."¹³⁰ Predictably, Conanicut dominated coupon subjects during the following years as Richards "mapped" the infinitely varied coastline of the island (cat. nos. 71, 72, 75, 77, 79, 82, 83, 94) as well as the rolling fields and meadows inland (cat. nos. 78, 90, 91, 93). A lost coupon recorded "3 days of as heavy a surf as I ever saw at Newport, and all on our own rocks."¹³¹

By the following summer, Richards already had neighbors and "building operations" on "both sides of us," leading him to lament, "Soon we will be a new watering place!"¹³² The first coupon of the season depicts *Joseph Wharton's Harbor in Mackerel Cove* just west of Richards' house (cat. no. 79) and No. 12, the boats which transported the workers building Wharton's house (cat. no. 87). No. 9 of 1884 shows the house itself (cat. no. 95). Richards wrote philosophically to Whitney of this seemingly inescapable invasion: "The charm of solitude has gone forever, but the beauty of detail still remains, and nothing can destroy the deep satisfac-

tion we have in our own little kingdom and the wide sea.”¹³³ Newport summers during the 1880s and 1890s were spent at Graycliff until the United States government purchased the Conanicut property in 1899, demolishing the house to erect now-abandoned Fort Wetherill. The site is now a state park and the quartz vein marking the spot where Graycliff stood is clearly visible today from Castle Hill in Newport.

Whitney’s acquaintance with Conanicut seems to have remained vicarious—through his watercolors and the coupons—for the correspondence suggests that he never visited Conanicut. Nor did he have an opportunity to visit Oldmixon, the farm near Coatesville, Pennsylvania, Richards traded for his Germantown house in 1884. Richards looked forward to concentrating once again on landscape subjects, telling Whitney: “I expect new inspiration in Chester Co. and artistically at any rate mean to make it a success” (cat. no. 92).¹³⁴ In the same letter he promised Whitney a series of coupons “grown on the Oldmixon Farm even better than those from Conanicut.” Series 1884, however, was to be the final “yield,” for Whitney died on March 6, 1885.

The Whitney sale generated considerable press comment in Philadelphia and New York, and these newspaper articles offer a contemporary overview of the collection, which was by the middle 1880s reflective of an earlier taste in both American and European painting. “Mr. Whitney’s collection,” wrote one New York paper, “though it contains much that is uninteresting and which does not appeal to the amateur of today . . . comprises little that is bad.”¹³⁵

A profile of the collection measured against that of the average collector-client of Avery in the third quarter of the century shows it to be typical in the preponderance of work by contemporary European artists (who outnumbered Americans by two to one), with the schools of France the overwhelming favorite (the academic painters of Paris and the colony of genre painters led by Edouard Frère at Ecoen) and a strong showing by Germans as well, especially the by-then very old-fashioned Düsseldorf school. Whitney’s taste in European painting was overwhelmingly—in fact, almost exclusively—for genre and narrative figure subjects rendered with an attention to detail that suggested to one reviewer that the collector “loved to look at a picture with a magnifying glass.”¹³⁶ A survey of titles suggests that the subjects were predominantly contemporary rural and middle-class domestic themes—many focusing on child-life—with a few examples of historicism in the form of medieval fetes and cavaliers and a few highly detailed military scenes. Whitney’s conservatism is reflected in a paucity of nudes remarkable, even for an American, in a collection of such size and range. The unclothed or semi-draped figure is confined to paintings of children bathing and to his sole works of sculpture, the chaste marbles of the American sculptors Erastus Dow Palmer and his student Charles Calverly.

Nor would we have seen in the gallery at 247 North 18th Street a single example of the often highly suggestive oriental genre painting so popular with collectors, who might acquire (if they were very rich) an exotic subject by Jean-Léon Gérôme or (for those less wealthy) works by his students and circle. Other high-priced artists such as Ernest Meissonier are also absent; Whitney’s military subjects are by his student Edouard Detaille, who was less expensive but equally attentive to detail.¹³⁷ “Big

guns," as Whitney called them, are often present in the collection in a very small size, such as Ludwig Knaus' *The City Girl* (8 by 10 inches) or J. G. Meyer von Bremen's *Sleeping Children* (3¼ by 3¼ inches), or in the less expensive medium of watercolor or drawings (von Bremen, Frère, Vibert). While he clearly could not afford to collect on the scale of his fellow Philadelphian Henry C. Gibson, who, Avery reported to him in 1872, spent \$25,000 for a "small 4x6 Meissonier," \$40,000 "they say" for "a fine Millet," and \$14,000 each for works by the Barbizon painters Rousseau, Dupré, and Diaz,¹³⁸ Whitney also had his share of important names: Bouguereau, Merle, Vibert's oil painting *A Theological Dispute* (which brought \$3,150, one of the highest prices in the sale), *The Annual Dinner* by Benjamin Vautier (Whitney's own favorite), and the work universally viewed as "the chef d'oeuvre" of the collection, Jules Breton's *The Departure for the Fields*—the star of the sale as well at \$7,000.

The Breton, acquired in 1873, and Charles Jacque's *Shepherd and Flock* were the only works in the collection by the Barbizon painters, who were popular by the mid-1880s among American collectors and influential as a source of painterly style among American artists. Late in 1885, then, only a few months in fact before the French dealer Durand-Ruel was to bring a collection of over three hundred French Impressionist and Post-Impressionist paintings for exhibition in New York, Whitney's collection of European paintings on exhibition at the American Art Association Galleries must have appeared especially old-fashioned.

Whitney's considerable holdings of American art, however, generated special interest precisely because of the radical changes in taste and style between the 1860s, when most of his American paintings were collected, and the mid-1880s. The 1870s had seen a sharp decline in the enthusiastic support and patronage the native school had enjoyed a decade earlier.¹³⁹ The *New York Evening Post* expressed the major interest in the American paintings:

No better chance could possibly be found for a voyage of discovery into the past of American art—a past so recent that most of these men are living and painting today, and yet so far away that these [artists] . . . seem infinitely more remote from the young painters of today than Franz [sic] Hals or Velázquez.¹⁴⁰

Among these "venerable ancestors of ours" was, of course, Richards, who because of the large number of his works in the sale was singled out by the *Post* for comment and discussion:

We have gained a great deal of knowledge nowadays that our elders never dreamed of. . . . We know a great deal more about painting than they, but are we as loyal to nature? Take Wm. T. Richards's pictures for example. They are more like geological or botanical studies than like art; granted. None of our clever young landscape painters would so waste effort . . . but how far is this because they know better, and how far because they care less?

It cannot have been a pleasant experience for Richards to have his paintings from 1865 to 1880 reviewed in such respectful yet condescending terms. Avery, busy with arrangements for the sale and sensitive to

Richards' predicament in facing the dispersal of eighty-seven works in a single sale, and a forced one at that, wrote encouraging words:

I have full faith that the paintings will sell (on the whole) satisfactorily . . . and even have faith that the sale of so many W. T. R.'s will not be so disastrous as you imagine. This is a big country & swallows up many things & this city is the grand centre of their distribution. Remember how over 300 Kensett's were taken at high prices—and since then over 200 Giffords were sold at a good average. Other artists (living) have had sales of quite a number without materially affecting prices at the time or afterward, only a couple of weeks ago Lafarge [sic] had a sale of mere scraps (the most of them) and the average was over 100\$ each—You have a name widely known, and do work which has a large popularity, and I have every belief that your [watercolor] drawings will average enough to be satisfactory to the estate and do your market no permanent injury, may even extend the circle of your admirers, although the announcement will check demand from dealers & other buyers who always hope to get bargains. I shall do all in my power to have everything bring as much as possible & give my advice & personal assistance to *anyone* who may have control of the sale.¹⁴¹

The timing of the sale was, however, in Avery's words, "a poor one and *not* my choice—but [the collection] had to be sold before the year was out."¹⁴² Avery's hope that the sale, "being first in the field should have a good chance to do well, for *after* that there is to be a flood!"¹⁴³ was not borne out. While it satisfied the debt that encumbered the estate, the sale was a great financial disappointment. Whitney's son-in-law Alexander Outerbridge offers an eyewitness account:

The first night was simply awful. I sat in the hall and saw pictures that cost thousands knocked down for as many hundreds and not a hand raised to stay the slaughter. The second night was somewhat better in its total owing to the Breton & Vibert but such fine things as Jacques [sic] . . . appraised at \$2500 . . . went for \$875. . . . some went at 10¢ on \$1.00 some @ 50¢ and a few nearer cost.¹⁴⁴

The impact of the sale upon Richards is best described in the words of his wife in a letter written soon after to a daughter:

Father's pictures went most *horribly*—those great big ones on which he spent so much of his life, and for which he most wishes to be remembered.—The people who got them have made the greatest possible bargains, for when father is gone, they will be worth ten times as much. The truth is the Whitney's *had* to sell them, they were mortgaged—and Mr. W. was not *nearly* so rich as was thought. . . . There is no calamity—except that they had to prematurely rush all those pictures at once and *no* market could stand it. Father was at first shocked, but only for a moment—With the truest kind of bravery, a little too true I think, he commenced to joke over it,—and he keeps on saying he never was so rich in his life. But it is no such thing as I can see from a hundred little economies of his.¹⁴⁵

The Forest, which had been valued by Whitney at \$3,500, sold for only \$725. *The Wissahickon*, sold to Whitney in 1872 for \$2,500 and the winner of a medal for landscape painting at the Centennial four years later, was also sold for less than a thousand dollars. The large oil of 1880, *Land's End*, brought a more respectable \$1,250, and the "Grand style" watercolors *Paradise*, *Newport* and *Sand-Hills, Atlantic City* were bought by Avery for \$210 and \$450 dollars.¹⁴⁶ The seventy-four portfolio-size watercolors which had been sold to Whitney at a standard price of \$100 each in the 1870s averaged only between \$50 and \$100 a decade later.¹⁴⁷ This flood of the market, especially with watercolors, was a blow from which Richards did not feel he had recovered until the end of the decade.

The Whitney sale served as an especially painful public reminder of what Richards and his contemporaries among American painters already knew well—that their vision, steeped in the reverence for detail and finish of midcentury, had lost currency in an era of increasingly sophisticated and cosmopolitan tastes. Richards' telling comment to Whitney in 1879 that "the Time is past when the American people can hunger for my pictures" was paralleled by J.G. Brown's angry complaint in the same year that "there cannot be anything more degrading than to be an American artist."¹⁴⁸ Perhaps Jervis McEntee, whose work, like Richards' and Brown's, had been collected by Whitney in the 1860s, best expressed their collective feeling in his diary of 1882 as "an awful sense of having outlived my time."¹⁴⁹ From 1885 until his death in 1905, Richards was an old-fashioned painter working for a conservative market. Nevertheless, these later years were busy and active ones, and he could write in 1889: "It looks as if I have at last got over the disastrous effect of the Whitney sale—It has been a hard tug and has taken all my wit and work—I am more hopeful of a new chance than I have been for a good while."¹⁵⁰

In fact, Richards continued to enjoy a respectable market demand for his dramatic coastal views, many gleaned from increasingly frequent trips abroad, and for the large paintings of breakers which were a staple of his late career. In the course of his extensive travels during these years, Richards must on occasion have been reminded of his long-ago habit of correspondence with his Philadelphia friend, a habit which we know had not entirely come to an end. It had been Whitney's intention that the coupons pass to his only grandchild, George Whitney Outerbridge, born in 1881. After Whitney's death, in a gesture of devoted remembrance, Richards annually forwarded a miniature watercolor to the latter on his birthday. Ten of these survive (cat. nos. 101–110), varying in size and ranging in date from the first of 1885 depicting the *Pond at Oldmixon* (cat. no. 101) to the view of *Fitful Head, Shetland*, 1898 (cat. no. 110). Fond memories must surely have been stirred for Richards by the letter from his old friend's namesake thanking the artist for the coupon of 1902. It was, wrote Outerbridge, "a perfect gem, and I shall treasure it, with all its . . . companions, all my life as among the most valued of all my possessions."¹⁵¹

NOTES

1. Thompson Westcott, *The Official Guide Book to Philadelphia* (Philadelphia: Porter and Coates, 1875), pp. 195–97.

2. Madeleine Fidell Beaufort, Herbert L. Kleinfeld, Jeanne K. Welcher, eds., *The Diaries 1871–1882 of Samuel P. Avery, Art Dealer* (New York: Arno Press, 1979), hereafter cited as *Avery Diaries*. See “Index of Proper Names,” pp. 107–108, for Whitney references. See note 28 below for Avery letters to Whitney. Edward Strahan [Earl Shinn], ed., *The Art Treasures of America Being the Choicest Works of Art in the Public and Private Collections of North America* (Philadelphia: George Barrie, 1879–80), vol. 3, p. 41.

3. Survey literature on this subject is not extensive, particularly on the second half of the century. Among the sources available are René Brimo, *L'Evolution du goût aux Etats-Unis: d'après l'histoire des collections* (Paris: James Fortune, 1938); Russell Lynes, *The Taste-Makers* (New York: Harper & Brothers, 1949); Aline B. Saarinen, *The Proud Possessors* (New York: Random House, 1958); William G. Constable, *Art Collecting in the United States of America: An Outline of a History* (London: Thomas Nelson and Sons Ltd., 1964); Neil Harris, *The Artist in American Society: The Formative Years, 1790–1860* (New York: George Braziller, Inc., 1966); Lillian B. Miller, *Patrons and Patriotism: The Encouragement of the Fine Arts in the United States, 1790–1860* (Chicago: University of Chicago Press, 1966); Frederick Baekeland, “Collectors of American Painting, 1813–1913,” *American Art Review*, vol. 3 (Nov.–Dec. 1976), pp. 120–66; Joshua C. Taylor, *The Fine Arts in America* (Chicago: University of Chicago Press, 1979), pp. 141–48.

4. The Corcoran Gallery of Art, Washington, D.C., *Corcoran*, exhibition catalogue by Davira Spiro Taragin, 1976, p. 22; Vassar College Art Gallery, Poughkeepsie, New York, *Nineteenth Century American Painting at Vassar*, exhibition catalogue, 1973, p. 1; Linda S. Ferber, *William Trost Richards (1833–1905): American Landscape and Marine Painter* (New York: Garland Publishing, Inc., 1980), p. 271 (hereafter cited as Ferber, *Richards*).

5. “Mr. Whitney’s Pictures. The Finest Collection in Philadelphia to Go to Auction in New York,” clipping from an unidentified Philadelphia newspaper, November 1885.

6. Inscriptions in the album identify the photographer as George B. Wood, undoubtedly the same Wood who Avery reported to Richards in a letter of December 10, 1885, “was here on the opening day [of the sale exhibition] and took some views of the galleries [unlocated].” This must have been George Bacon Wood, Jr. (1832–1910), who was represented in Whitney’s collection as a painter and is mentioned several times in the Whitney-Richards correspondence. The album, which includes five gallery views and thirty-four photographs of individual paintings and sculpture, has been photographed by the Archives of American Art and is in a private collection.

7. The Richards papers have been deposited in the Archives of American Art by the artist’s granddaughters, Edith Ballinger Price and Mrs. James B. Conant. Unless otherwise noted, all references are to this body of manuscript material.

8. An inscription in the Whitney album, in which some of these watercolors were apparently once mounted, reads: “Studies presented to Mr. Whitney, from which larger pictures were executed. There are 183 of these ‘Coupons’. . . .” The last in the series exhibited here is *South Shore of Block Island* (cat. no. 96), annotated by Whitney six months before his death, “No. 184. . . . Recd Sept. 18th 1884.”

9. *Manufactories and Manufacturers of Pennsylvania of the Nineteenth Century* (Philadelphia: Galaxy Publishing Company, 1875), p. 388. See the entries for Asa

Whitney in Dumas Malone, ed., *Dictionary of American Biography* (New York: Charles Scribner's Sons, 1946), vol. 19–20, pp. 155–56; James G. Wilson and John Fiske, eds., *Appleton's Cyclopaedia of American Biography* (1899; reprint ed., Detroit: Gale Research Company, 1968), vol. 4, pp. 487–88. The former says that Asa established the firm with his three sons. The latter states that Asa began the manufacture of car wheels with his son George.

10. Edward Potts Cheyney and Ellis Paxson Oberholtzer, *Universities and Their Sons: University of Pennsylvania* (Boston: R. Herndon Co., 1902), vol. 1, pp. 368–69. The entry for George Whitney indicates that he was a trustee of the University of Pennsylvania from 1875 until his death and a director of the Insurance Company of North America, the Philadelphia National Bank, the Philadelphia Savings Fund, and the Lehigh Coal and Navigation Company.

11. Harris, *The Artist in American Society*; Miller, *Patrons and Patriotism*.

12. Taylor, *The Fine Arts in America*, offers perceptive insights in a short section devoted to collecting in the second half of the nineteenth century. See also William H. Truettner, "William T. Evans, Collector of American Painting," *American Art Journal*, vol. 3 (1971), pp. 50–71; Jay Cantor, "A Monument of Trade: A. T. Stewart and the Rise of the Millionaire's Mansion in New York," *Winterthur Portfolio*, vol. 10 (1975), pp. 165–97; George Walter Vincent Smith Art Museum, Springfield, Mass., "American Paintings in the Collection of George Walter Vincent Smith" in *A Catalogue of American Paintings, Water Colors and Drawings (to 1923)*, by Dean Flower and Francis Murphy, 1976; Taragin, *Corcoran*; H. Barbara Weinberg, "Thomas B. Clarke: Foremost Patron of American Art from 1872 to 1899," *American Art Journal*, vol. 8 (1976), pp. 52–83; Lilian M. C. Randall, ed., *The Diary of George A. Lucas: An American Art Agent in Paris, 1857–1909* (Princeton: Princeton University Press, 1979); Calvin Tompkins, *Merchants and Masterpieces: The Story of the Metropolitan Museum of Art* (New York: E. P. Dutton & Co., Inc., 1970).

13. Miller, *Patrons and Patriotism*, p. 27.

14. Elias L. Magoon, *Westward Empire; or, The Great Drama of Human Progress* (New York: Harper, 1856), pp. 384–86.

15. Linda H. Skalet, "The Market for American Painting in New York: 1870–1915" (Ph.D. diss., Johns Hopkins University, Baltimore, 1980), p. 178.

16. "Our Private Collections" was a regular feature in *The Crayon* for the year 1856. The collectors were John Wolfe (January), Jonathan Sturges (February), A. M. Cozzens (April), C. M. Leupp (June), Marshall O. Roberts (August), and E. L. Magoon (December).

17. The former was loaned by Whitney to The Pennsylvania Academy of the Fine Arts in 1862 (No. 525), and the latter is probably the *Landscape* listed in the "Index by Owner" in Anna W. Rutledge, *Cumulative Record of Exhibition Catalogues, The Pennsylvania Academy of the Fine Arts, 1807–1870; The Society of Artists, 1800–1814; The Artists' Fund Society, 1835–1845* (Philadelphia: American Philosophical Society, 1955), p. 368.

18. "Gleanings and Items," *The Crayon*, vol. 4 (September 1857), p. 286.

19. "On Picture-Buying," *The Crayon*, vol. 3 (July 1856), p. 217.

20. Daille to Avery, Paris, June 26, 1874, in *The American Art Galleries, Catalogue of the collection of modern paintings . . . formed by the late Mr. George Whitney*, sale catalogue, New York, December 16–18, 1885, lot no. 106.

21. Smillie to Richards, New York, March 10, 1885.

22. Guy to Whitney, New York, January 30, 1885.

23. A copy of this portrait by William H. Willcox, dated 1877, is in the collection of the University of Pennsylvania, Philadelphia. I am grateful to Francis J. Dallett, University Archivist, for bringing it to my attention. It is illustrated in Cheyney and Oberholtzer, *Universities and Their Sons*, p. 369.

24. The Pennsylvania Academy of the Fine Arts, Philadelphia, *In This Academy*, exhibition catalogue by Frank H. Goodyear, Jr., et al., 1976, p. 31.

25. *Avery Diaries*, p. xxi.

26. *Avery Diaries*, p. xix.

27. *Avery Diaries*, p. xxix.

28. Avery to Whitney, London, April 27, 1871; Paris, July 27, 1872; Cologne, August 13, 1872; Haarlem, August 29, 1872. Whitney undoubtedly forwarded these letters to Richards, for after the former's death, Avery wrote to the artist: "I will try to keep you supplied with cuttings on art topics, I always knew that when I sent Mr. Whitney any such that you would also see them" (New York, March 9, 1885).

29. Avery to Whitney, Paris, July 27, 1872.

30. *Ibid.*

31. Avery to Whitney, Haarlem, August 29, 1872.

32. Avery to Whitney, Paris, July 27, 1872.

33. *Avery Diaries*, p. 461.

34. Whitney to Richards, Chestnut Hill, September 12, 1880. On July 7, Avery recorded the purchase of the work at Lepke, a Berlin auction house (*Avery Diaries*, p. 584).

35. Avery to Richards, New York, September or October 16, 1885. On November 13, Avery wrote to Richards that "it's now generally talked about that our dear good friend died very much embarrassed if not a bankrupt!"

36. Richards to Willcox, Cambridge, Mass., December 14, 1885.

37. For a comprehensive study of Richards and complete bibliography to 1980, see Ferber, *Richards*.

38. This painting cannot be the work dated 1866, *The Bouquet Valley, Adirondacks* (formerly Vose Galleries, Boston), illustrated in "The Whitney Collection" album and sold as lot no. 220 in the 1885 sale (not located).

39. Richards to Whitney, Paris, November 11, 1867.

40. Whitney to Richards, Philadelphia, May 1, 1868.

41. Henry T. Tuckerman, *Book of the Artists* (New York: G. P. Putnam & Son, 1867), p. 524. For Richards as an American Pre-Raphaelite, see Ferber, *Richards*, pp. 127–77. One of these four paintings, *Spring* (1867), was on the New York market several years ago.

42. Richards to Whitney, Germantown, January 26, 1869.

43. George W. Sheldon, *American Painters* (New York: D. Appleton, 1879), p. 61.

44. Richards to Whitney, London, March 4, 1880.

45. "Fine Arts. The Whitney Collection at the American Art Galleries," unidentified New York newspaper clipping, December 1885.

46. Westcott, *Official Guide Book*, p. 360. Richards had treated the subject earlier, exhibiting Wissahickon titles (unlocated) at The Pennsylvania Academy in 1862 and 1869. While not identified by name, the creek is a prime feature in a number of landscapes in the early 1870s, such as *June Day* of 1870 (The Cleveland Museum of Art). The trees at the right in this vertical composition as well as the distant bridge reappear in the expanded vista of *The Wissahickon* two years later.

47. Richards to Whitney, Gloucester, July 2, 1872.

48. "About Painters," *Philadelphia Evening Bulletin*, June 12, 1871.

49. "Art: The Exhibition of Water Colors," *The Aldine* (April 1873), p. 87.

50. In 1872 Earl Shinn wrote: "I am prevented from rendering any credit to the fine pictures owned by Mr. George Whitney" because of this building activity, in "Private Art Collections of Philadelphia," *Lippincott's Magazine* (Dec. 10, 1872), p. 709. I am grateful to Madeleine Fidell Beaufort for bringing this reference as well as numerous other Avery-Whitney-Richards connections to my attention. Whitney's letters indicate that the gallery underwent a renovation in the summer of 1882 (Whitney to Richards, Chestnut Hill, July 16 and August 6, 1882).

51. Richards to Whitney, Newport, October 10, 1875. See also Linda S. Ferber, "William Trost Richards at Newport," *Newport History*, vol. 51 (Winter 1978), pp. 1–15.

52. Richards to Whitney, Newport, July 12, 1874.

53. Whitney to Richards, Philadelphia, June 20, 1876. Richards had used the term a year earlier, noting in a letter to Whitney from Newport: "I know you are very busy, and you must not count the 'coupons' worth the trouble of writing" (August 10, 1875). According to Richards family sources, the full term for these miniature

watercolors was "coupons drawn upon the bonds of affection." According to a letter to the author from Richards' granddaughter Edith Ballinger Price, the term was also applied to similar tokens presented to family members on special occasions (July 23, 1977).

54. Museum of Fine Arts, Boston, M. & M. Karolik Collection of American Water Colors and Drawings 1800–1875 (Cambridge, Mass., 1962), vol. 1, p. 155, lists the contents of the "Falconer Album."

55. Washburn Gallery, New York, *John William Hill (1812–1879). John Henry Hill (1839–1922)*, illus. pamphlet by Martica Sawin, 1973; Washburn Gallery, New York, *Drawings and Watercolors. John William Hill. John Henry Hill*, illus. pamphlet, 1976. Tuckerman, *Book of the Artists*, p. 568, also mentions a "series of small landscapes" by Dr. Edward Ruggles (died ca. 1866), an amateur landscape and marine painter, called "The Ruggles Gems."

56. Whitney to Richards, Philadelphia, June 20, 1876.

57. "Fine Arts. The Whitney Collection at the American Art Galleries," clipping from an unidentified New York newspaper, December 1885.

58. Richards to Whitney, Conanicut, August 10, 1882.

59. Richards to Whitney, Newport, September 2, 1877.

60. Whitney to Richards, Philadelphia, July 12, 1876.

61. A careful pencil drawing of the figure of the girl, probably his daughter Eleanor or Anna, is in a private collection.

62. Richards to Whitney, Newport, July 12, 1874.

63. Richards to Whitney, Newport, September 27, 1875.

64. Whitney to Richards, Philadelphia, October 7, 1875.

65. *Newport and how to see it* (Newport: Davis & Pitman, 1872), p. 30.

66. William Cullen Bryant, ed., *Picturesque America* (New York: D. Appleton and Company, 1874), vol. 1, pp. 365–66.

67. Sadayoshi Omoto, "Old and Modern Drawings: Berkeley and Whittredge at Newport," *The Art Quarterly*, vol. 27 (1964), pp. 42–56.

68. Richards to Whitney, Newport, October 1, 1876.

69. Richards to Whitney, Newport, July 17, 1876.

70. Richards to Whitney, Newport, October 1, 1877.

71. Whitney to Richards, Chestnut Hill, October 14 and October 7, 1877.

72. Richards to Whitney, Newport, July 4, 1881.

73. Richards to Whitney, Newport, August 10, 1875.

74. Whitney to Richards, Philadelphia, June 3, 1877.

75. Whitney to Richards, Philadelphia, July 12, 1876.

76. Whitney to Richards, Philadelphia, September 12, 1877.

77. Whitney to Richards, Chestnut Hill, July 22, 1877.

78. Richards to Whitney, Newport, October 1, 1877.

79. Whitney to Richards, Chestnut Hill, June 17, 1883.

80. Richards to Whitney, Newport, October 10, 1875.

81. Whitney to Richards, Philadelphia, June 20, 1876.

82. S. N. Carter, "The Tenth New York Water-Colour Exhibition," *The Art Journal*, n.s., vol. 3 (1877), p. 96.

83. Whitney to Richards, Philadelphia, September 12 and June 17, 1877.

84. Whitney to Richards, Chestnut Hill, July 22, 1877.

85. Whitney to Richards, Chestnut Hill, August 12, 1877.

86. Whitney to Richards, Philadelphia, September 12, 1877.

87. Around the same time Richards painted a small watercolor vignette similar in style for Magoon, inscribed on the front "Fort Dumpling in imitation of Turner" (Helen Foresman Spencer Museum of Art, The University of Kansas, Lawrence).

88. Richards to Whitney, Newport, October 1, 1877, and Whitney to Richards, Chestnut Hill, October 7, 1877.

89. Sheldon, *American Painters*, p. 62.

90. Richards to Whitney, Newport, July 1, 1878.

91. Richards to Whitney, Wyke Regis, Dorset, July 1, 1879.

92. Richards to Whitney, S.S. Indiana, August 10, 1878.

93. Richards to Whitney, London, January 7, 1879.
94. Richards to Whitney, London, November 29, 1878.
95. Richards to Whitney, London, January 7, 1879.
96. Richards may have been referring to Turner's *Southern Coast* when he wrote to Whitney: "If you remember Turner's Land's End, you will have a very good notion of that part of Cornwall" (September 4, 1879).
97. Richards to Whitney, Marazion, Cornwall, September 17, 1878.
98. Richards to Whitney, London, April 2, 1880.
99. Richards to Whitney, Kynance Cove, Cornwall, September 29, 1878.
100. Richards to Whitney, Marazion, Cornwall, September 17, 1878.
101. Richards to Whitney, London, December 18, 1878.
102. Richards to Whitney, Weymouth, June 2, 1879.
103. Richards to Whitney, Wyke Regis, Dorset, July 14, 1879.
104. Richards to Whitney, London, April 21, 1879.
105. Richards to Whitney, London, November 13, 1878.
106. Richards to Charles Matlack, London, November 7, 1879, Collection of T. M. Warren, Boston, Mass.
107. Richards to Whitney, London, October 20, 1879.
108. *Ibid.*
109. Richards to Matlack, London, December 30, 1878, Collection of T. M. Warren, Boston, Mass.
110. Richards to Whitney, London, November 13, 1878.
111. Richards to Whitney, London, February 13, 1879.
112. Richards to Matlack, London, November 26, 1879, Collection of T. M. Warren, Boston, Mass.
113. Richards to Willcox, Wyke Regis, Dorset, September 4, 1879.
114. Richards to Whitney, London, November 17, 1879.
115. Richards to Whitney, London, December 1, 1879.
116. Richards to Whitney, London, October 29, 1879.
117. Richards to Whitney, London, November 4, 1879.
118. Richards to Whitney, Liverpool, October 7, 1880.
119. Richards to Whitney, London, September 23, 1880.
120. Richards to Whitney, Isle of Wight, July 4, 1880.
121. Richards to Whitney, Newport, November 8, 1880.
122. Richards to Whitney, Newport, June 3, 1880.
123. Richards to Whitney, Newport, June 22, 1881.
124. Whitney to Richards, Philadelphia, June 27, 1881.
125. Richards to Whitney, Newport, June 22, 1881.
126. Richards to Whitney, Newport, June 22, 1881.
127. Ferber, *Richards*, fig. 274.
128. Richards to Whitney, Conanicut, July 17, 1882.
129. Whitney to Richards, Chestnut Hill, August 6, 1882.
130. Richards to Whitney, Conanicut, July 2, 1882.
131. Richards to Whitney, Conanicut, July 31, 1882.
132. Richards to Whitney, Conanicut, September 22, 1882.
133. Richards to Whitney, Newport, June 10, 1883.
134. Richards to Whitney, Newport, September 27, 1884.
135. "Fine Arts. The Whitney Collection at the American Art Galleries," clipping from an unidentified New York newspaper, December 1885.
136. *Ibid.*
137. *Avery Diaries*, pp. l, lvi, xlvii.
138. Avery to Whitney, Paris, July 27, 1872.
139. Skalet, "Market for American Painting," p. ii.
140. "The Whitney Collection," *New York Evening Post*, December 9, 1885.
141. Avery to Richards, New York, April 20, 1885.
142. Avery to Richards, New York, December 21, 1885.
143. Avery to Richards, New York, November 10, 1885.
144. Outerbridge to Richards, Philadelphia, December 22, 1885.

145. Anna M. Richards to Eleanor R. Price, Cambridge, Mass., December 18, 1885.

146. Richards' own current valuations of comparable works are suggested by the sum of \$1,750 asked for a Cornish subject, *Trevalga Head* (34 by 60 inches), exhibited at the National Academy of Design in 1885, and prices between \$400 and \$550 placed upon large watercolors (24 by 36 inches) exhibited at the American Water Color Society during the 1880s.

147. In an account of 1875, Whitney listed the purchase of thirty-three watercolors from November 1873 to June 1875 for a total of \$3,300 (Whitney to Richards, Philadelphia, June 8, 1875).

148. Sheldon, *American Painters*, p. 143.

149. Diary of Jervis McEntee, April 27, 1882, Archives of American Art; quoted in Adams Davidson Galleries, Inc., Washington, D.C., *Quiet Places: The American Landscapes of Worthington Whittredge*, exhibition catalogue by Cheryl A. Cibulka, 1982, p. 27.

150. Richards to Eleanor R. Price, Cambridge, Mass., February 27, 1889.

151. Outerbridge to Richards, Cambridge, Mass., May 18, 1902.

CATALOGUE

COMPILED BY
ANNETTE BLAUGRUND

*Note on the catalogue entries:
Most of the coupons bear inscriptions
in two hands. Richards almost always
inscribed a short note on the back of
the coupon giving a brief description
of the subject, and Whitney reinforced
these pencil inscriptions in ink. He
also dated each season's series of
coupons by year and day and num-
bered them consecutively upon receipt.
In many instances, he also recorded
the coupon's number in the total series
as they accumulated over the years.*

NEWPORT AND CONANICUT (1875–1878)



1. UPPER END OF EASTON'S POND, NEWPORT, 1875

Watercolor on paper, $2\frac{1}{16} \times 4\frac{9}{16}$ in.

Verso: Upper end of Easton's pond from/ studio window. In the distance/ the wind mill of which you have/ a nearer view. W. T. R.

Rec^d from W^m T. Richards/ from Newport R.I. in letter of June 27, 1875./ Geo. Whitney/ Phila June/ 29th 1875.



2. OFF NEWPORT, 1875

Watercolor on paper, $3\frac{1}{16} \times 4\frac{1}{2}$ in.

Verso: Trying to paint a 25x42/ picture of this for Chicago—Have/ more light and better quality/ than usual—W. T. R.

Rec^d in letter from Wm T. / Richards dated Newport/ July 25. 1875/ Geo Whitney/ Phil^a July 27/75



3. HARVESTING SEAWEED ON
SECOND BEACH, NEWPORT,
1875

Watercolor on paper, 3x4½ in.

Verso: N^o 7/ Harvesting Seaweed on/ 2nd

Beach. —Newport R I/ W T R

Rec^d Phil^a Aug 31, 1875 in/ letter from

W^m T. Richards from/ Newport Aug
29, 1875/ Geo Whitney

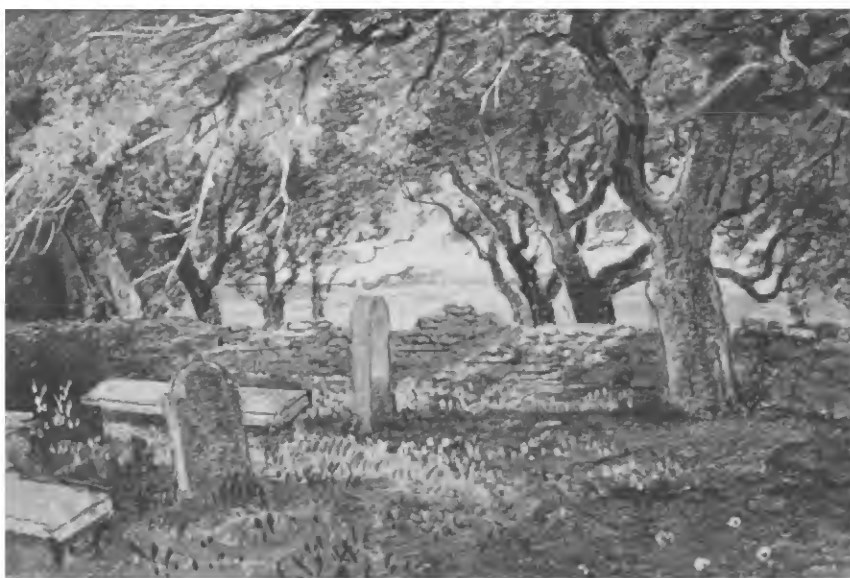


4. AFTER A RAIN, NEWPORT,
1875

Watercolor on paper, 3x4½ in.

Verso: No 8/ After a rain the other
day Newport Sept. / 75 W. T. R.

Rec^d in letter from W^m T. Richards
dated Newport, Sept. 12, 1875. / Phil^a
Sept 15, 1875/ Geo Whitney



5. OLD GRAVE YARD AT
NEWPORT, 1875

Watercolor on paper, 3x4¾ in.

Verso: No 9—Old Grave Yard/ at
Newport, R. I. —/ W. T. R.

Phil^a/ Rec^d Sept. 29, 1875

in letter/ from W^m T. Richards dated/
Newport Sept 27, 1875/

Geo Whitney



6. A SKETCH: PARADISE,
NEWPORT, 1876

Watercolor on paper, $3\frac{1}{16} \times 4\frac{1}{2}$ in.

Signed and dated (lower center):

W. T. R. 76.

Verso: 12/ *Newport R.I. / Sketch of the
first drawing/ of the season 1876/*

W. T. R.

No. 1. / June 20 1876



7. THE SHOWER WE DID NOT
GET, 1876

Watercolor on paper, $3 \times 4\frac{1}{2}$ in.

Verso: 13/ *The shower we did not/
get. —Newport. R.I. / W. T. R.*

No 2. / June 29, 1876



8. OUR HOME FROM THE
EDGE OF THE BEACH, 1876

Watercolor and ink on paper,
 $3 \times 4\frac{1}{2}$ in.

Signed and dated (lower center):

W. T. R. 76

Verso: 14/ *'Our Home' from the
edge/ of the Beach W. T. R. / Newport,
R I*

No 3/ July 1876



9. STACKING HAY, NEWPORT,
1876

Watercolor and ink on paper,
3x4½ in.

Verso: 15/ *Stacking hay—Newport/*
W. T. R.

No 4./ July 11, 1876



10. NEWPORT, R. I.
AFTERNOON FOG COMING
IN, 1876

Watercolor on paper, 3⅛x4½ in.

Verso: 16/ *Newport. R. I. / After-*
noon Fog coming in—WTR

No. 5./ July 19, 1876



11. STUDY OF A DRAWING
I MEAN TO MAKE, 1876

Watercolor and ink on paper,
3⅛x4½ in.

Verso: 18/ July 30—*Study of a*
drawing/ I mean to make—W. T. R. /
Newport, R. I.

No 7/ Aug. 1, 1876



12. AN IDEA FOR A PICTURE, 1876

Watercolor and chinese white on paper, 3x4½ in.

Verso: 19/ *An idea for a picture.* — (Figures stolen.) *Easton's/ Pond.* —

Newport RI/ W. T. R.

No. 8. — / Aug 12. 1876



13. CONANICUT ISLAND, 1876

Watercolor and pencil on paper, 3x4½ in.

Verso: 20/ *Conanicut*—W. T. R. /

Newport, R I—

No 9/ Aug 22, 1876



14. PORTSMOUTH GROVE, NEAR NEWPORT, 1876

Watercolor and ink on paper, 3x4½ in.

Verso: *Portsmouth Grove, near/ New-*
port, R. I. W. T. R.

No 10/ Aug. 22, 1876



15. ON THE CLIFF, LOOKING INLAND, NEWPORT, 1876

Watercolor and chinese white on paper, $3\frac{1}{16} \times 4\frac{1}{4}$ in.

Signed and dated (lower left): W.T.R. 1876.

Verso: 22/ *On the cliff, looking/ inland, Newport R I/ W. T. R.*

No 11./ Sept 5, 1876.



16. OLD HOUSE ON CONANICUT ISLAND, 1876

Watercolor on paper, $3 \times 4\frac{1}{2}$ in.

Verso: *Old House on Conanicut/ Island, Newport, R.I./ W T R.*

No 15./ Oct. 3, 1876.



17. HIGH HILL, CONANICUT ISLAND, 1877

Watercolor and chinese white on paper, $3\frac{5}{16} \times 4\frac{15}{16}$ in.

Verso: *High Hill, Conanicut I./ Newport W T R*

No 2./ Rec^d June 19th 1877./ G.W.



18. SALT WORKS BEACH,
CONANICUT ISLAND, 1877
Watercolor and chinese white on
paper, $3\frac{3}{4} \times 5$ in.
Verso: *Salt Works Beach/ Conanicut*
I. —Newport RI / W T R
No 6/ Rec^d Aug 1, 1877/ G.W.



19. MORNING AT ROUGH
POINT, NEWPORT, 1877
Watercolor and chinese white on
paper, $3\frac{3}{8} \times 5$ in.
Verso: *Morning at Rough Point/ New-*
port, R.I. / WTR.
No 7/ Rec^d Aug. 9th 1877/ G.W.



20. NEAR BEVERLY,
MASSACHUSETTS, 1877
Watercolor on paper, $3\frac{3}{8} \times 5$ in.
Verso: *Near Beverly, Mass/ W.T.R.*
No 8./ Rec^d Aug. 22nd 1877/ G.W.



21. MACKEREL COVE,
CONANICUT ISLAND, 1877
Watercolor on paper, 3¼x5 in.
Verso: Mackerel Cove/ Conanicut I. /
Newport, / W. T. R. / 'strongly influenced
by Turner'
No. 12/ Rec^d Sept. 11th 1877. / G. W.



22. AN ESSAY AT TWILIGHT,
NEWPORT, 1877
Watercolor on paper, 3½x5 in.
Verso: 'An essay at twilight' / New-
port, R. I. / W. T. R.
No 13. / Rec^d Sept. 26th 1877/ G. W.



23. A 'NOCTURNE,' NEWPORT,
1877
Watercolor and chinese white on
paper, 3⅜x5 in.
Verso: A 'Nocturne' / Newport. /
W. T. R.
No 14. / Rec^d Oct. 3, 1877. / G. W.



24. RUSHES, EASTON'S POND,
NEWPORT, 1877

Watercolor and chinese white on
paper, 3¼x5 in.

Verso: *Rushes Easton's Pond/*

Newport. —/ W.T.R.

No 17/ Rec^d Oct. 21st 1877/ G.W.



25. CONANICUT ISLAND, 1877

Watercolor and chinese white on
paper, 3¼x5 in.

Verso: *Conanicut Island/ Newport.* /
W.T.R.

No. 18. / Rec^d Nov 5th 1877/ G.W.



26. SOME OF OUR
NEIGHBORS, NEWPORT, 1878

Watercolor on paper, 3½x5 in.

Signed and dated (lower left):

R. 78.

Verso: '*Some of our neighbors*' / W.T.

Richards/ Newport, R.I.

No 1. / Received May 22,

1878. / G.W.



27. THIS SIDE OF THE POND,
NEWPORT, 1878
Watercolor on paper, $3\frac{1}{2} \times 5$ in.
Signed and dated (lower left):
R. 78
Verso: *This side of the Pond/
Newport, R.I. / W.T.R.*
No 2. / Rec^d June 11th 1878. / G.W.



28. THE SOUTH SIDE OF THE
POND, NEWPORT, 1878
Watercolor on paper, $3\frac{1}{2} \times 5\frac{1}{16}$ in.
Signed and dated (lower right):
R. 78.
Inscribed on fence rail (lower
right): POND'S
Verso: *The south side of the Pond/
Newport, R.I. / W.T.R.*
No 4. / Rec^d June 18th 1878 / G.W.



29. OUR AFTERNOON AT
CONANICUT, 1878
Watercolor and chinese white on
paper, $3\frac{1}{2} \times 5\frac{1}{16}$ in.
Signed and dated (lower left):
R. 78.
Verso: *52 / Our afternoon at
Conanicut—July 3rd 1878. / Newport,
R.I. / W.T.R.*
No 6. / Rec^d July 18th 1878. / G.W.



30. OUR AFTERNOON AT
CONANICUT, 1878

Watercolor on paper, $3\frac{1}{2} \times 5\frac{1}{16}$ in.

Verso: 53/ 'Our afternoon at
Conanicut,' July 3rd 1878/ Newport,
R.I./W.T.R.

No 7./ Rec^d July 18th 1878/ G.W.



31. JAMESTOWN,
CONANICUT ISLAND, NEAR
NEWPORT, 1878

Watercolor and chinese white on
paper, $3\frac{1}{2} \times 5\frac{1}{16}$ in.

Verso: Jamestown, Conanicut I/
near Newport, R.I./W.T.R.

No 8/ Rec^d July 24th 1878/ G.W.

ENGLAND (1878–1880)



32. KYNANCE COVE,
CORNWALL, 1878
Watercolor on paper, $3\frac{1}{8} \times 4\frac{7}{8}$ in.
Verso: 61 / Kynance Cove. / Cornwall. /
Oct. 6, 1878. — W. T. R.
No 15 / Rec^d Oct. 21st 1878. / G. W.



33. THE CORNISH LIONS,
CORNWALL, 1878
Watercolor on paper, $3\frac{1}{8} \times 4\frac{7}{8}$ in.
Verso: 62 / 'The Cornish Lions' /
Cornwall, — / W. T. R.
No 16. / Rec^d Nov 13th 1878. / G. W.



34. NEWLYN, CORNWALL, 1878
Watercolor and Chinese white on
paper, $3\frac{1}{8} \times 4\frac{7}{8}$ in.
Signed and dated (lower right):
R. 78
Verso: 67/ *Newlyn, —Cornwall.* /
W. T. R.
No 21/ Rec^d Dec 12th 1878. / G. W.



35. TREBARWITH STRAND
NEAR TINTAGEL CASTLE,
CORNWALL, 1878
Watercolor and Chinese white on
paper, $3\frac{1}{8} \times 4\frac{7}{8}$ in.
Verso: 69/ *Trebarwith Strand/ near*
Tintagel Castle. / Cornwall. —/ W. T. R.
No 23. / Rec^d Dec^r 27th 1878. / G. W.



36. STONEHENGE, 1879
Watercolor and Chinese white on
paper, $3\frac{1}{8} \times 4\frac{7}{8}$ in.
Verso: 72/ *Stonehenge.* / W. T. R.
No 3. / Rec^d Feb^y 3rd 1879/ G. W.



37. A STAMPING MILL, COAST OF CORNWALL, 1879

Watercolor and chinese white on paper, $3\frac{1}{8} \times 4\frac{7}{8}$ in.

Verso: 77/ *A Stamping Mill. / Coast of Cornwall.* / W. T. R.

No 8. / Rec^d Mch 27th 1879/ G. W.



38. MOUNT EDGCUMBE FROM THE CITADEL, PLYMOUTH, 1879

Watercolor and chinese white on paper, $3\frac{1}{8} \times 4\frac{7}{8}$ in.

Verso: 82/ *Mount Edgecombe [sic]. — the last/ of Cornwall. — From the Citadel, Plymouth.* / W. T. R.

No 13. / Rec^d May 3rd 1879/ G. W.



39. THE EAGLE'S NEST, NEAR ST. IVES, CORNWALL, 1879

Watercolor and chinese white on paper, $3\frac{1}{8} \times 4\frac{7}{8}$ in.

Verso: 84/ *The Eagle's Nest, near/ St. Ives, Cornwall.* / W. T. R.

No 15. / Rec^d May 19th 1879/ G. W.



40. MOUNTS BAY,
CORNWALL, 1879
Watercolor and chinese white on
paper, 3½x4⅞ in.
Verso: 85/ Mount's [sic] Bay/
Cornwall/ W.T.R.
No 16/ Rec^d May 24th 1879/ G.W.



41. THE DORSET COAST,
NEAR WEYMOUTH, 1879
Watercolor and chinese white on
paper, 3¼x4⅞ in.
Verso: 86/ The Dorset Coast, / near
Weymouth. / W.T.R.
No 17. / Rec^d June 13th 1879/ G.W.



42. SANDSFOOT CASTLE,
PORTLAND ISLE, WEYMOUTH
BAY, 1879
Watercolor and chinese white on
paper, 3¼x4⅞ in.
Verso: 87/ Sandsfoot Castle/ Portland
Isle, / Weymouth Bay. / W.T.R.
No 18. / Rec^d June 13th 1879. / G.W.



43. SURF ON THE COAST OF DORSET, 1879

Watercolor and chinese white on paper, $3\frac{3}{16} \times 4\frac{1}{16}$ in.

Verso: 93/ *Surf on the Coast of Dorset.* / W. T. R.

No 24. / Rec^d July 28th 1879/ G. W.



44. THE QUAY, WEYMOUTH, 1879

Watercolor and chinese white on paper, $3\frac{3}{16} \times 4\frac{7}{8}$ in.

Verso: 94/ *The Quay/ Weymouth.* / W. T. R.

No 25. / Rec^d Aug 18th 1879. / G. W.



45. THE SWING BRIDGE, WEYMOUTH, 1879

Watercolor and chinese white on paper, $3\frac{3}{16} \times 4\frac{7}{8}$ in.

Verso: 95/ *The Swing Bridge/ Weymouth.* / W. T. R.

No 26. / Rec^d Aug 18th 1879/ G. W.



46. OLD GATEWAY AT
MANOR HOUSE, POXWELL,
NEAR WEYMOUTH, 1879
Watercolor and chinese white on
paper, $3\frac{3}{16} \times 5$ in.
Verso: 98/ *Old Gateway at Manor/
House, Poxwell near/ Weymouth. /*
W. T. R.
No. 29/ Rec^d Sept. 17th 1879/ G. W.



47. CHARMOUTH, DORSET,
1879
Watercolor on paper, $3\frac{1}{8} \times 4\frac{15}{16}$ in.
Verso: 101/ *Charmouth, Dorset. /*
W. T. R.
No 32/ Rec^d Nov 1st 1879/ G. W.



48. BOW AND ARROW
CASTLE, ISLE OF PORTLAND,
DORSET, 1879
Watercolor and chinese white on
paper, $3\frac{1}{8} \times 4\frac{7}{8}$ in.
Verso: 102/ *Bow and Arrow Castle. /*
Isle of Portland. Dorset. / W. T. R.
No 33. / Rec^d Nov 1st 1879/ G. W. /
(*Supposed to have been built/ by*
William Rufus. Interest- / ing as being
on an Estate/ called 'Pennsylvania
Castle' / given to grandson of Wm/
Penn by/ one of the Georges.)



49. LANDSEER'S LIONS,
TRAFALGAR SQUARE,
LONDON, 1879

Watercolor on paper, 3¼x5 in.

Verso: 103/ *Landseer's Lions/*

Trafalgar Square, London. / W. T. R.

No 34. / Rec^d Nov^r 17th 1879/ G. W.



50. BUSHEY PARK, NEAR
LONDON, 1879

Watercolor on paper, 3¼x4⅞ in.

Verso: 104/ *Bushey Park, / near*
London. / W. T. R.

No 35. / Rec^d Nov. 17th 1879/ G. W.



51. THE THAMES, LONDON,
1879

Watercolor on paper, 3⅛x5 in.

Verso: 105/ *The Thames, London. /*
W. T. R.

No 36/ Rec^d Nov^r 29th 1879/ G. W.



52. THE THAMES, LONDON,
1879

Watercolor on paper, $3\frac{1}{8} \times 4\frac{7}{8}$ in.

Verso: 106/ *The Thames, London/*
W. T. R.

No 37./ Rec^d Dec 12th 1879/ G. W.



53. GREENWICH, LONDON,
1879

Watercolor and chinese white on
paper, $3\frac{1}{8} \times 4\frac{7}{8}$ in.

Verso: 107/ *Greenwich—London/*
W. T. R.

No 38./ Rec^d Dec. 12th 1879/ G. W.



54. MILL BAY, LAND'S END,
CORNWALL, 1880

Watercolor and chinese white on
paper, $3\frac{1}{4} \times 5$ in.

Verso: 113/ *Mill Bay, / Land's End, /*
Cornwall. / W. T. R.

No 6./ Rec^d Feb^y 24th 1880. / G. W.



55. THE PARK GATE OF
HOLLAND HOUSE, LONDON,
1880

Watercolor on paper, $3\frac{1}{4} \times 5\frac{1}{8}$ in.
Verso: 115/ *The Park Gate of/
Holland House, / London. / W. T. R.*
No 8. / Rec^d April 14th 1880/ G. W.



56. THE TOWER, LONDON,
1880

Watercolor and pencil on paper,
 $3\frac{3}{16} \times 4\frac{15}{16}$ in.
Verso: 119/ *The Tower. London/
W. T. R.*
No 12. / Rec^d May 17th 1880. / G. W.



57. FIELD COURT, GRAY'S INN
FIELDS, LONDON, 1880

Watercolor and Chinese white on
paper, $3\frac{1}{4} \times 5$ in.
Verso: 120/ *Field Court, Gray's/
Inn Fields. London. / W. T. R.*
No 13. / Rec^d May 17th 1880. / G. W.



58. WINDSOR, LONDON, 1880
Watercolor on paper, 3¼x5 in.
Verso: 121/ Windsor/ London/
W T R
No 14./ Rec^d June 12th 1880/ G. W.



59. RICHMOND HILL,
LONDON, 1880
Watercolor and chinese white on
paper, 3¼x5 in.
Verso: 122/ Richmond Hill/ London. /
W. T. R.
No 15/ Rec^d June 12th 1880/ G. W.



60. STOKE POGES, ENGLAND,
1880
Watercolor on paper, 3¼x5 in.
Verso: 123/ Stoke Pogis [sic]. /
'Beneath this rugged Elm, / that Yew
tree's shade, / the rude forefathers of the
hamlet sleep' / W T R
No 16. / Rec^d July 19th 1880/ G. W.
(The churchyard is the scene of
Thomas Gray's "Elegy Written in a
Country Churchyard.")



61. YARMOUTH, ISLE OF
WIGHT, 1880
Watercolor on paper, 3¼x5 in.
Verso: 126/ Yarmouth, / Isle of
Wight/ W T R
No 19. / Rec^d Aug 11th 1880. / G.W.



62. YORK MINSTER, 1880
Watercolor on paper, 3¼x5 in.
Verso: 127/ York Minster/ W. T. R.
No 20. / Rec^d Sept. 16th 1880/ G.W.

CONANICUT AND NEWPORT (1881–1884)



63. ENTRANCE TO WEST COVE, CONANICUT ISLAND, 1881

Watercolor and chinese white on paper, 3¼x5 in.

Signed and dated (lower left):

R 1881

Verso: 135/ Entrance to West Cove, / Conanicut Island. —R. I. / W. T. R.

No 4/ Rec^d July 6th 1881. / G. W.



64. NARROW RIVER ROCKS, NARRAGANSETT BAY, R. I., 1881

Watercolor and chinese white on paper, 3¼x5 in.

Signed and dated (lower left):

R. 1881

Verso: 136/ Narragansett Bay, R. I. / W T R.

No 5. / Rec^d July 20th 1881. / G. W. / Narrow River Rocks/ Narragansett.



65. VIEW UP THE BAY FROM
CONANICUT ISLAND, 1881
Watercolor and chinese white on
paper, 3¼x5 in.
Verso: 141/ *View up the Bay from
Conanicut I. —R.I. / W.T.R.*
No 10./ Rec^d Aug. 25th 1881./ G.W.



66. ON THE SOUTH SHORE,
NEWPORT, 1881
Watercolor and chinese white on
paper, 3¼x5 in.
Verso: 142/ *On the South Shore/
Newport, R. I. / W.T.R.*
No 11./ Rec^d Aug. 25th 1881/
G.W./ *From the side porch of/
Mrs. R's new house!*



67. SOUTH SHORE, NEWPORT,
1881
Watercolor on paper, 3¼x5 in.
Verso: 145/ *South Shore/ Newport
R.I. / W T R*
No 14./ Rec^d Sept. 27th 1881/ G.W.



68. HORSE HEAD,
CONANICUT ISLAND, 1881
Watercolor and chinese white on
paper, $3\frac{1}{4} \times 5\frac{1}{16}$ in.
Verso: 146/ *Horse Head/ Conanicut*
Island, R.I. / W.T.R.
No 15/ Rec^d Sept. 27th 1881. / G.W.



69. MY CLIFFS ON
CONANICUT ISLAND, 1881
Watercolor on paper, $3\frac{1}{4} \times 5$ in.
Verso: 147/ *My cliffs on Conanicut/*
Island. —Newport R.I. / W.T.R.
No 16/ Rec^d Oct^r 25th 1881/ G.W.



70. W. T. RICHARDS' HOUSE
ON CONANICUT ISLAND, 1882
Watercolor and chinese white on
paper, $3\frac{1}{4} \times 5$ in.
Verso: No 148/ *W.T. Richards' House*
etc/ on Conanicut Island. —/ W.T.R.
No 1. / Rec^d July 5th 1882/ G.W.



71. VIEW FROM THE FRONT
OF W. T. RICHARDS' HOUSE
ON CONANICUT ISLAND, 1882
Watercolor and chinese white on
paper, 3½x5 in.

Verso: No 149/ *View from front of/
W.T. Richards' House/ on Conanicut
Island/ W.T.R.*

No 2. / Rec^d July 19th 1882/ G.W.



72. VIEW FROM THE SOUTH
PIAZZA OF W. T. R.'S HOUSE
ON CONANICUT ISLAND, 1882
Watercolor and chinese white on
paper, 3½x5 in.

Verso: No 151/ *View from the south/
piazza of W.T.R.'s House on
Conanicut I. / W.T.R.*

No 4. / Rec^d July 19th 1882. / G.W.



73. THE ROAD TO THE HOUSE
OF W. T. RICHARDS ON
CONANICUT ISLAND, 1882
Watercolor on paper, 3½x5 in.

Verso: No 153/ *The Road to the
House/ of W.T. Richards. —on/
Conanicut Island R.I. / W.T.R.*

No 6. / Rec^d Aug 12th 1882/ G.W.



74. BECALMED, OFF
NEWPORT, 1882
Watercolor on paper, 3½x5 in.
Verso: No 154/ *Becalmed, off/*
Newport R.I. / W. T.R.
No 7./ Rec^d Aug 12th 1882./ G. W.



75. MACKEREL COVE,
CONANICUT ISLAND, 1882
Watercolor on paper, 3½x5 in.
Verso: No 156/ *Mackerel Cove,/*
Conanicut I. / W. T.R.
No 9./ Rec^d Aug 30th 1882./ G. W.



76. LOOKING UP THE BAY
FROM CONANICUT ISLAND,
1882
Watercolor on paper, 3½x5 in.
Verso: No 157./ *'Looking up the Bay'/*
from Conanicut I. / W. T.R.
No 10./ Rec^d Sept 7th 1882/ G. W.



77. SOME OF OUR CLIFFS,
CONANICUT ISLAND, 1882
Watercolor on paper, $3\frac{3}{16} \times 5$ in.
Verso: No 158/ 'Some of our Cliffs,'/
Conanicut I. / W.T.R.
No 11. / Rec^d Sept 7th 1882. / G.W.



78. THE ROAD THROUGH THE
MOOR, CONANICUT ISLAND,
1882
Watercolor on paper, $3\frac{1}{8} \times 5$ in.
Verso: No. 160/ The Road through/
the Moor, Conanicut I. / W.T.R.
No 13/ Rec^d Sept 23rd 1882. / G.W.



79. JOSEPH WHARTON'S
HARBOR IN MACKEREL COVE,
CONANICUT ISLAND, 1883
Watercolor and chinese white on
paper, $3\frac{3}{16} \times 5$ in.
Signed and dated (lower right):
R. 83
Verso: No 161. / Jos. Wharton's Har-
bor, / in Mackerel Cove. — / Conanicut
Island. — W.T.R.
No. 1. / Rec^d June 12th 1883. / G.W.



80. 'CHAMPLINS,'
CONANICUT ISLAND, 1883
Watercolor and chinese white on
paper, $3\frac{1}{4} \times 5$ in.
Verso: No 163/ 'Champlins' / Conan-
icut Island. / W. T. R.
No 3. / Rec^d July 2nd 1883/ G. W.



81. THE CHILDREN'S TENNIS
COURT, CONANICUT
ISLAND, 1883
Watercolor and chinese white on
paper, $3\frac{5}{16} \times 5\frac{1}{16}$ in.
Verso: No. 164. / The Children's
Tennis/ Court. —Conanicut Island. /
W. T. R.
No 4. / Rec^d July 2nd 1883. / G. W.



82. LOOKING TOWARD
MOUNT HOPE FROM
CONANICUT ISLAND, 1883
Watercolor and chinese white on
paper, $3\frac{5}{16} \times 5\frac{1}{16}$ in.
Verso: No 165. / Looking towards Mt. /
Hope from Conanicut/ Island. W. T. R.
No. 5. / Rec^d July 24th 1883/ G. W.



83. 'OUR WESTERN FRONTIER,' CONANICUT ISLAND, 1883

Watercolor on paper, $3\frac{5}{16} \times 5\frac{1}{8}$ in.

Verso: No 166/ 'Our western frontier,' / Conanicut Island/ W T R

No. 6. / Rec^d July 24th 1883. / G.W.



84. POINT JUDITH, 1883

Watercolor and chinese white on paper, $3\frac{1}{4} \times 5$ in.

Verso: No. 167. / Point Judith. / W T R

No 7. / Rec^d Aug. 22nd 1883/ G.W.



85. ON THE JERUSALEM ROAD—COHASSET, MASSACHUSETTS, 1883

Watercolor on paper, $3\frac{1}{4} \times 5$ in.

Verso: No. 169. / On the Jerusalem Road. —Cohasset. / W. T. R.

No 9. / Rec^d Aug 22nd 1883/ G.W.



86. MONADNOCK
MOUNTAIN,
NEW HAMPSHIRE, 1883
Watercolor and chinese white on
paper, 3¼x5 in.
Verso: No. 170. / *Monadnoc* [sic]
Mt. —N.H. / W. T. R.
No. 10. / Rec^d Aug 22nd 1883. / G. W.



87. BOATS AT PIER FOR
JOSEPH WHARTON'S
WORKMEN, CONANICUT
ISLAND, 1883
Watercolor on paper, 3¼x5½ in.
Verso: No. 172. / *Boats at Pier, (for*
Jos./Wharton's workmen.) / Conanicut
Island/ W. T. R.
No 12. / Rec^d Sept 15th 1883/ G. W.



88. OFF BEAVER TAIL LIGHT,
CONANICUT ISLAND, 1883
Watercolor on paper, 3¼x5½ in.
Verso: No 173. / *Off Beaver Tail*
Light/ Conanicut Island. / W. T. R.
No 13. / Rec^d Sept. 18th 1883/ G. W.



89. 'THE LAST ROWS OF SUMMER,' CONANICUT ISLAND, 1883

Watercolor on paper, 3¼x5 in.

Verso: No 174. / 'The last rows of/ Summer.'—Conanicut I. / W. T. R.

No 14. / Rec^d Oct. 1st 1883. / G. W.



90. THE DAISY FIELD, CONANICUT ISLAND, 1884

Watercolor and chinese white on paper, 3¼x5 in.

Verso: No 175. / The Daisy Field, / Conanicut Island. / W. T. R.

No. 1. / Rec^d June 18th 1884 / G. W.



91. THE SHEEP PASTURE, CONANICUT ISLAND, 1884

Watercolor and chinese white on paper, 3¼x5 in.

Verso: No. 176. / The Sheep Pasture / Conanicut Island. / W. T. R.

No 2. / Rec^d June 18th 1884. / G. W.



92. HEAD-WATER OF THE
BRANDYWINE, NEAR
COATESVILLE,
PENNSYLVANIA, 1884

Watercolor and chinese white on
paper, $3\frac{3}{8} \times 5$ in.

Verso: No. 178. / *Head-Water of the /*
Brandywine. —on the farm/ of Mr.
Richards, near/ Coatesville,
Penn. —/ W. T. R.

No. 4/ Rec^d July 25th 1884. / G. W.



93. THE COTTRELL FARM,
CONANICUT ISLAND, 1884

Watercolor and chinese white on
paper, $3\frac{1}{4} \times 4\frac{15}{16}$ in.

Verso: No. 179. / *The Cottrell*
Farm, / Conanicut Island/ W. T. R.

No. 5. / Rec^d Aug. 12th 1884. / G. W.



94. ONE OF OUR NEIGHBORS,
CONANICUT ISLAND, 1884

Watercolor and chinese white on
paper, $3\frac{1}{4} \times 5$ in.

Verso: No. 181. / *'One of our neigh-*
bors' / Conanicut Island. / W. T. R.

No. 7. / Rec^d Aug 12th 1884. / G. W.



95. JOSEPH WHARTON'S
HOUSE, ON CONANICUT
ISLAND, 1884

Watercolor and chinese white on
paper, 3x5 in.

Verso: No 183. / Jos. Wharton's
House, on Conanicut Island. /
W. T. R.

No 9. / Rec^d Sept. 18th 1884. / G. W.



96. SOUTH SHORE OF BLOCK
ISLAND, 1884

Watercolor and chinese white on
paper, 3 $\frac{1}{8}$ x4 $\frac{15}{16}$ in.

Verso: No. 184. / South Shore of/ Block
Island, / near Newport, R. I. / W. T. R.

No. 10. / Rec^d Sept. 18th 1884. / G. W.

CHRISTMAS TOKENS FOR MARY WHITNEY (1878–1879)



97. TINTAGEL CASTLE FROM
THE BEACH, 1878
Watercolor and chinese white on
paper, $2\frac{7}{16} \times 3\frac{9}{16}$ in.
Verso: M E W/ *Tintagel Castle,*
(*From the beach.*)



98. TINTAGEL CASTLE FROM
THE MAINLAND, 1878
Watercolor on paper, $2\frac{1}{4} \times 3\frac{9}{16}$ in.
Signed and dated (lower right):
R. 78
Verso: M E W/ *Tintagel Castle/*
(*From the Mainland.*)



99. ARTHUR'S CAVE,
TINTAGEL, 1878

Watercolor and chinese white on
paper, $2\frac{3}{8} \times 3\frac{3}{8}$ in.

Signed and dated (lower right):
R 78

Verso: M E W/ *Tintagel Castle/ The
caverns under the island.*



100. THE MOST WESTERLY
ROCKS OF LAND'S END,
CORNWALL, 1879

Watercolor and chinese white on
paper, $3 \times 2\frac{1}{2}$ in.

Signed (lower right): R

Verso: No 4 *The most westerly Rocks
of/ Land's End. —Cornwall*

BIRTHDAY TOKENS FOR GEORGE WHITNEY OUTERBRIDGE (1885–1898)



101. THE POND AT
OLDMIXON FARM, CHESTER
COUNTY, PENNSYLVANIA,
1885

Watercolor on paper, $1\frac{15}{16} \times 3\frac{1}{8}$ in.
Signed and dated (lower left): W. T.
Richards 1885

Inscribed (on mat): Wm T.
Richards/ For Geo. W. Outerbridge
May 12th 1885



102. THE ELM UNDER WHICH
WASHINGTON FIRST TOOK
COMMAND OF THE
CONTINENTAL ARMY,
CAMBRIDGE,
MASSACHUSETTS, 1886

Watercolor on paper, $2\frac{7}{16} \times 3\frac{1}{16}$ in.
Signed and dated (lower right):
W T R 1886

Verso: *The Elm under which Wash-
ington first/ took command of the Con-
tinental Army—/ Cambridge—(5
years old) W T Richards for George
Whitney Outerbridge/ May 12, 1886*



103. CONANICUT ISLAND,
1888
Watercolor on paper, $3\frac{1}{2} \times 6\frac{1}{16}$ in.
Signed and dated (lower left):
W^m T Richards 88.
Verso: *Conanicut Isld. Newport/
By W^m T Richards/ for G.W.O.
(Birthday May 12 1888)
/ In letter to G W. dated May 11/
88/ A W*



104. THE BELL BUOY, 1889
Watercolor on paper, $3\frac{1}{16} \times 5\frac{1}{4}$ in.
Signed and dated (lower right):
W^m T. Richards 89
Verso: *'The Bell Buoy' / W. T. R. /
G W O / May 12 1889 / Sketch for
large oil painting / exhibited at Academy
Fine Arts / Sixty first An. Ex. March
1891.*



105. COASTAL VIEW, 1891 (?)
Watercolor on paper, $2\frac{3}{4} \times 4\frac{3}{8}$ in.
Signed and dated (lower right):
W^m T Richards [91]



106. COAST OF COUNTY
CLARE, IRELAND, 1892
Watercolor on paper, $3\frac{1}{16} \times 5\frac{1}{4}$ in.
Signed and dated (lower left):
W. T. Richards 92.
Verso: *Coast of County Clare Ire-*
land W. T. R. May 12. 1892 G. W. O.



107. THE ISLES OF THE SIRENS,
BAY OF NAPLES, 1894
Watercolor on paper, $3\frac{1}{16} \times 6$ in.
Signed and dated (lower left):
W. T. Richards. 94
Inscribed (on mat): *The Isles of the*
Sirens/ Bay of Naples.



108. COASTAL CLIFFS, 1896
Watercolor on paper, $3\frac{1}{2} \times 6\frac{3}{16}$ in.
Signed and dated (lower right):
W^m T. Richards 96



109. THE COAST OF SARK,
1897

Watercolor and pencil on paper,
3¹⁵/₁₆x5⁵/₈ in.

Signed and dated (lower right):
W. T. R. 97.

Verso: Sark



110. FITFUL HEAD, SHETLAND
ISLAND, SCOTLAND, 1898

Watercolor on paper, 3¹/₂x6³/₈ in.

Signed and dated (lower right):
W^m T. Richards. 98.

Verso: Fitful Head/ Shetland

APPENDICES

COMPILED BY
ANNETTE BLAUGRUND

Appendix 1 lists the works of art in the collection of George Whitney, as recorded in the catalogue of the sale at The American Art Galleries, New York, on December 16–18, 1885. Works by William T. Richards are listed separately as Appendix 2. Buyers' names and prices come from an annotated copy of the sale catalogue in the library of The Metropolitan Museum of Art. Dimensions are given in inches; width precedes height, as in the sale catalogue.

APPENDIX 1

Jean-Ernest AUBERT
(French, 1824–1906)
BRITTANY PEASANT GIRL,
1880
Oil on canvas, 14x17 in.
Whitney sale cat. no. 25
(Purchased by C. R. Dunn for \$250)

Albert Q. BECKER
(German, 1830–1896)
A RABBI, 1880
Oil on canvas, 16x21 in.
Whitney sale cat. no. 68
(Purchased by J. C. Wemple for
\$180)

A. BELLI
[Possibly Enrico BELLI
(Italian, 19th century)]
BOY WITH CANDLE, n.d.
Watercolor, 9x12 in.
Whitney sale cat. no. 86
(Purchased by E. W. Bass for \$115)

Annette BISHOP
(American, active 1859–1867)
GIRL KNITTING, n.d.
Oil on canvas, 5x6 in.
Whitney sale cat. no. 3
(Purchased by P. H. McMahon
for \$20)

Louis-Ammy BLANC
(German, 1810–1885)
YOUTH, 1865, and OLD AGE,
1865
Oil on canvas, 9x12 in. each
Whitney sale cat. nos. 172, 172a
(Purchased by S. P. Avery for
\$55 each)

Christian Ludwig BOKELMAN
(German, 1844–1894)
THE BROKEN BANK, 1877
Oil on canvas, 52x38 in.
Whitney sale cat. no. 225
(Purchased by F. Layton for \$1,550)

Ernst BOSCH
(German, 1834–after 1870)
FAR FROM HOME, 1864
Oil on canvas, 25x20 in.
Whitney sale cat. no. 69
(Purchased by E. A. Frishmuth for
\$435)

Frederic BOSER
(German, 1809–1881)
THE BROOM GIRL, 1865
Oil on canvas, 17x24 in.
Whitney sale cat. no. 97
(Purchased by P. H. McMahon
for \$125)

George Henry BOUGHTON
(American, 1833–1905)
INCONSOLABLE, n.d.
Oil on canvas, 6½x8½ in.
Whitney sale cat. no. 18
(Purchased by Thomas B. Clarke
for \$275)

THE DUSTY ROAD, 1868
Oil on canvas, 13x16 in.
Whitney sale cat. no. 70
(Purchased by S. P. Avery with
Reichard for \$600)

A WINTER TWILIGHT, n.d.
Oil on canvas, 22x14 in.
Whitney sale cat. no. 138
(Purchased by Robbins Battell
for \$260)

GOING TO SEEK HIS
FORTUNE, n.d.
Oil on canvas, 46x28 in.
Painted to order for S. P. Avery
Whitney sale cat. no. 150
(Purchased by J. Raymond Clay-
born for \$2,125)

THE MARCH OF MILES
STANDISH, 1869
Oil on canvas, 48x24 in.
Painted to order for S. P. Avery
Whitney sale cat. no. 223
(Purchased by J. Raymond Clay-
born for \$3,175)

William Adolphe BOUGUEREAU
(French, 1825–1905)
BEFORE THE BATH, n.d.
Oil on canvas, 20x24 in.
Whitney sale cat. no. 216
(Purchased by Reichard & Co.
for \$795)

Jules BRETON
(French, 1827–1906)
THE DEPARTURE FOR THE
FIELDS, 1873
Oil on canvas, 39x25½ in.
Whitney sale cat. no. 151
(Purchased by Edward S. Chapin
for \$7,000)

Fidelia BRIDGES
(American, 1835–1923)
DAISIES AND CLOVER, n.d.
Watercolor, 6x9 in.
Whitney sale cat. no. 1
(Not offered)

BIRDS, GRASSES, ETC., n.d.
Twelve drawings, 2½x4¼ in. each
Whitney sale cat. nos. 15a, 15b
(Purchased by S. A. Coale for \$60)

THE TWELVE MONTHS, 1875
Twelve watercolors, 6x8 in. each
Whitney sale cat. no. 84
(Purchased by S. P. Avery and
P. Brett for \$17.50 each except
one for \$20 and one for \$15)

MORNING, 1875, and EVENING,
1875
Watercolors, 10x14 in. each
Whitney sale cat. nos. 159, 160
(Purchased by P. F. Collier for
\$55 each)

John George BROWN
(American, 1831–1913)
AT THE WINDOW, 1870
Oil on canvas, 14x18 in.
Whitney sale cat. no. 17
(Purchased by T. O. Bullock for
\$70)

GATHERING FLOWERS, 1867
Oil on canvas, 8x11 in.
Whitney sale cat. no. 85
(Purchased by P. H. McMahon
for \$52.50)

IN AMBUSH, 1866–67
Oil on canvas, 20x27 in.
Whitney sale cat. no. 171
(Purchased by W. R. Short for
\$130)

Charles BRUN
(French, 1825–1908)
THE CHIFFONIER, 1869
Oil on canvas, 10x14 in.
Whitney sale cat. no. 62
(Purchased by C. Leibemann for
\$230)

Charles CALVERLY
(American, 1833–1914)
LILY OF THE VALLEY, n.d.
Marble bas-relief
Whitney sale cat. no. 185
(Purchased by D. S. Dodge for \$105)

DAWN, n.d.
Marble bas-relief
Whitney sale cat. no. 186
(Purchased by D. S. Dodge for \$105)

Edouard CASTRES
(French, 1838–1902)
AN AMBULANCE CORPS, 1871
Oil on canvas, 12x9 in.
Whitney sale cat. no. 26
(Purchased by Mrs. E. W. Bass
for \$530)

Frederic Edwin CHURCH
(American, 1826–1900)
SUNRISE—CATSKILL
MOUNTAINS, 1849
Oil on canvas, 40x27 in.
Whitney sale cat. no. 73
(Purchased by W. J. Waggaman
for \$500)

Jan David COL
(Belgian, 1822–1900)
THE HUNTER'S BOAST, 1875
Oil on canvas, 31x24 in.
Whitney sale cat. no. 143
(Purchased by P. H. McMahon
for \$1,000)

André-Henri DARGELAS
(French, 1828–1906)
FEEDING CHICKENS, n.d.
Oil on canvas, 7x8 in.
Whitney sale cat. no. 27
(Purchased by F. L. Babbott for \$70)

Adrian DE BOUCHERVILLE
(French, d. 1912)
A CHILD'S HEAD, n.d.
Oil on canvas, 3x4 in.
Whitney sale cat. no. 154
(Purchased by George Mulligan
for \$27.50)

Charles Edouard DELORT
(French, 1841–1895)
THE HORSE JOCKEY, 1874
Oil on canvas, 22x15 in.
Whitney sale cat. no. 63
(Purchased by W. R. Dowd for
\$400)

RECRUITING, n.d.
Pen and ink, 10x7 in.
Whitney sale cat. no. 161
(Purchased by E. H. Outerbridge
for \$100)

Edouard DETAILLE
(French, 1848–1912)
THE GUARD MOBILE, 1874
Oil on canvas, 5¼x4¼ in.
Whitney sale cat. no. 106
(Purchased by S. P. Avery for \$410)

PRUSSIAN SOLDIER, 1871
Watercolor, 9x12 in.
Painted to order for S. P. Avery
Whitney sale cat. no. 169
(Purchased by S. P. Avery for \$870)

Anton DIEFFENBACH
(German, 1831–1914)
GATHERING WILD FLOWERS,
1867
Oil on canvas, 14x18 in.
Whitney sale cat. no. 181
(Purchased by George Mulligan
for \$90)

Attributed to Gerrit DOU
(Dutch, 1613–1675)
OLD WOMAN READING, n.d.
Oil on canvas, 10x13 in.
Whitney sale cat. no. 6
(Purchased by Isidor Strauss for
\$35)

Asher Brown DURAND
(American, 1796–1886)
SCENE IN THE WHITE
MOUNTAINS, 1858
Oil on canvas, 36x23 in.
Whitney sale cat. no. 218
(Purchased by S. J. Drake for \$225)

Théophile Emmanuel DUVERGER
(French, b. 1821)
GUESS MY NAME, n.d.
Oil on canvas, 12x9 in.
Whitney sale cat. no. 28
(Purchased by G. M. Olcott for
\$180)

THE PUNISHED SCHOLAR, n.d.
Oil on canvas, 18x14 in.
Whitney sale cat. no. 111
(Purchased by Isidor Strauss for
\$27[–])

Pierre Edouard FRÈRE
(French, 1819–1886)
FEEDING SISTER, 1865
Watercolor, 7x9 in.
Whitney sale cat. no. 19
(Purchased by M. Knoedler & Co.
for \$65)

CHILD SINGING, 1869
Watercolor, 7x9 in.
Whitney sale cat. no. 64
(Purchased by P. H. McMahon
for \$435)

THE SENTINEL, 1859
Oil on canvas, 8x10 in.
Whitney sale cat. no. 109
(Purchased by Robert Graves for
\$560)

Edouard GESELSCHAPP
(German, 1814–1878)
CHRISTMAS MORNING, 1864
Oil on canvas, 12x15 in.
Whitney sale cat. no. 104
(Purchased by George Mulligan
for \$80)

Sanford Robinson GIFFORD
(American, 1823–1880)
MORNING ON THE HUDSON,
1866
Oil on canvas, 30x14 in.
Whitney sale cat. no. 71
(Purchased by E. M. Edwards for
\$560)

DANA'S BEACH, CAPE ANN,
1866
Oil on canvas, 40x21 in.
Whitney sale cat. no. 147
(Purchased by J. F. Sutton for \$400)

Pier Celestino GILARDI
(Italian, 1837–1905)
CONNOISSEURS OF
ENGRAVINGS, 1879
Oil on canvas, 11x13 in.
Whitney sale cat. no. 163
(Purchased by C. Leibemann for
\$725)

Marie François Firmin-GIRARD
(French, 1838–1921)
AUTUMN FLOWERS, 1875
Oil on canvas, 8x11 in.
Whitney sale cat. no. 213
(Purchased by E. S. Chapin for
\$935)

Jean Richard GOUBIE
(French, 1842–1899)
AT THE FARM, 1875
Oil on canvas, 39x25 in.
Whitney sale cat. no. 221
(Purchased by L. Stern for \$2,225)

Seymour Joseph GUY
(American, 1824–1910)
WHAT'S O'CLOCK?, n.d.
Oil on canvas, 9x12 in.
Whitney sale cat. no. 16
(Purchased by Thomas B. Clarke
for \$175)

THE YOUNG JEHU, n.d.
Oil on canvas, 12x9 in.
Whitney sale cat. no. 65
(Purchased by O. Hoyt for \$285)

INSPIRATION, 1866
Oil on canvas, 10x8 in.
Whitney sale cat. no. 103
(Purchased by Charles Duggin
for \$260)

PREPARING FOR A ROAST,
1870
Oil on canvas, 17x11 in.
Whitney sale cat. no. 170
(Purchased by T. O. Bullock for
\$255)

MAKING A TRAIN, 1867
Oil on canvas, 23x17 in.
Whitney sale cat. no. 180
(Purchased by Elliott for \$580)

William HART
(American, 1823–1894)
AUTUMN LANDSCAPE, 1874
Oil on canvas, 4x5 in.
Whitney sale cat. no. 77
(Purchased by L. Stern for \$107.50)

Johann Peter HASENCLEVER
(German, 1810–1853)
WINE TESTERS—COPY, n.d.
Oil on canvas, 21x15 in.
Whitney sale cat. no. 23
(Purchased by Isidor Strauss for
\$52.50)

William Jacob HAYS
(American, 1830–1875)
AMERICAN ELK—MOONRISE,
n.d.
Oil on canvas, 16x17 in.
Whitney sale cat. no. 34
(Purchased by E. M. Howell for
\$135)

Edward Lamson HENRY
(American, 1841–1919)
THE OLD WESTOVER
MANSION, VA., 1869
Oil on canvas, 14x11 in.
Whitney sale cat. no. 108
(Purchased by J. F. Sutton for \$328)

Possibly Cyril Wiseman HERBERT
(English, 1847–1882)
SUNSHINE IN THE FOREST,
n.d.
Oil on canvas, 10x12 in.
Whitney sale cat. no. 152
(Purchased by G. W. White for
\$30)

George HETZEL
(American, 1826–1899)
DEAD GAME, n.d.
Oil on canvas, 28x20 in.
Whitney sale cat. no. 96
(Purchased by George Mulligan
for \$65)

VIEW ON COURTNEY'S RUN,
1867
Oil on canvas, 40x30 in.
Whitney sale cat. no. 219
(Purchased by S. Strauss for \$205)

William HOLYOAKE
(English, 1834–1894)
RASPBERRIES, n.d.
Oil on canvas, 11x8 in.
Whitney sale cat. no. 2
(Purchased by T. O. Bullock for
\$25)

STRAWBERRIES, n.d.
Oil on canvas, 11x8 in.
Whitney sale cat. no. 153
(Purchased by T. O. Bullock for
\$37.50)

Werner HUNZINGER
(American, 1816–1861)
GRAPES—ONE CLUSTER, 1862
Oil on canvas, 14x16 in.
Whitney sale cat. no. 7
(Purchased by T. O. Bullock for
\$32.50)

GRAPES—THREE CLUSTERS,
1862
Oil on canvas, 14x16 in.
Whitney sale cat. no. 81
(Purchased by C. A. Black for \$80)

Charles JACQUE
(French, 1813–1894)
SHEPHERD AND FLOCK, n.d.
Oil on canvas, 27x17 in.
Whitney sale cat. no. 142
(Purchased by H. Johnston for
\$875)

Paul JAZET
(French, 1848–after 1881)
THE REHEARSAL, 1873
Oil on canvas, 13x10 in.
Whitney sale cat. no. 66
(Purchased by Mrs. E. W. Bass of
Brooklyn for \$950)

Eastman JOHNSON
(American, 1824–1906)
THE CULPRIT, 1861
Oil on canvas, 10x12 in.
Whitney sale cat. no. 110
(Purchased by J. F. Sutton for \$610)

THE OLD STAGE COACH, 1871
Oil on canvas, 60x35 in.
Painted to order for S. P. Avery
Whitney sale cat. no. 226
(Purchased by Elliott for \$2,810)

Carl KARGER
(Austrian, 1848–1913)
THE POST HOUSE, 1873
Oil on canvas, 35x24 in.
Whitney sale cat. no. 145
(Purchased by Brandon for \$500)

John Frederick KENSETT
(American, 1818–1872)
CONESUS LAKE, GENESEO,
n.d.
Oil on canvas, 24x14 in.
Whitney sale cat. no. 29
(Purchased by O. Hoyt for \$165)

NEWPORT HARBOR, 1861
Oil on canvas, 24x14 in.
Whitney sale cat. no. 139
(Purchased by Reichard & Co.
for \$240)

LILY POND, NEWPORT, n.d.
Oil on canvas, 18x10 in.
Whitney sale cat. no. 173
(Purchased by J. S. White for \$150)

Ludwig KNAUS
(German, 1829–1910)
THE CITY GIRL, 1877
Oil on canvas, 8x10 in.
Whitney sale cat. no. 212
(Purchased by E. W. Bass for
\$2,500)

Karl KUWASSEG
(Austrian, 1802–1877)
LANDSCAPE IN HOLLAND—
MORNING, n.d., and EVENING,
n.d.
Oil on canvas, 8x6 in. each
Whitney sale cat. nos. 67, 107
(Purchased by L. S. Wolff for \$150
and \$135 respectively)

George Cochran LAMBDIN
(American, 1830–1896)
SUMMER STUDY, n.d.
Oil on canvas, 24x18 in.
Whitney sale cat. no. 8
(Purchased by Isidor Strauss for
\$55)

ROSES, n.d.
Oil on canvas, 8x10 in.
Whitney sale cat. no. 78
(Purchased by George Mulligan
for \$25)

GOLDEN SUMMER, 1864
Oil on canvas, 15x20 in.
Whitney sale cat. no. 95
(Purchased by T. O. Bullock for
\$82.50)

ROSES, n.d.
Oil on canvas, 8x10 in.
Whitney sale cat. no. 155
(Purchased by Brunkerhoff for \$120)

IN THE GREEN-HOUSE, 1864
Oil on canvas, 10x13 in.
Whitney sale cat. no. 162
(Purchased by O. Hoyt for \$72.50)

CONSECRATION, 1861
Oil on canvas, 18x24 in.
Whitney sale cat. no. 167
(Purchased by O. Hoyt for \$115)

Charles LANDELLE
(French, 1812–1908)
GOING TO THE SEPULCHRE, n.d.
Oil on canvas, 14x24 in.
Whitney sale cat. no. 214
(Purchased by Claghorn for \$610)

François Louis LANFANT
DE METZ (French, 1814–1892)
SINGING KITE-FLYERS, n.d.
Oil on canvas, 9x13 in.
Whitney sale cat. no. 165
(Purchased by T. O. Bullock for
\$105)

Alexandre Louis LELOIR
(French, 1843–1884)
THE MARTYR, 1877
Oil on canvas, 20x14 in.
Whitney sale cat. no. 179
(Purchased by W. G. Waggaman
for \$800)

Théophile Victor Emile LEMMENS
(French, 1821–1867)
CHICKENS, ETC., n.d.
Oil on canvas, 10x18 in.
Whitney sale cat. no. 14
(Purchased by S. P. Avery for \$50)

A BARNYARD, n.d.
Oil on canvas, 10x18 in.
Whitney sale cat. no. 88
(Purchased by E. A. Frishmuth,
no price)

Timoléon Marie LOBRICHON
(French, 1831–1914)
A LETTER FOR PAPA, n.d.
Oil on canvas, 13x20 in.
Whitney sale cat. no. 175
(Purchased by Church for \$450)

Jervis McENTEE
(American, 1828–1891)
“THE MELANCHOLY DAYS
HAVE COME,” 1865
Oil on canvas, 54x30 in.
Whitney sale cat. no. 222
(Purchased by T. Phoenix for \$950)

Hugues MERLE
(French, 1823–1881)
THE GOOD SISTER, n.d.
Oil on canvas, 18x14 in.
Whitney sale cat. no. 215
(Purchased by Reichard & Co.
for \$795)

Johann Georg MEYER VON
BREMEN (German, 1813–1886)
MORNING PRAYER, n.d.
Watercolor, 5x6½ in.
Whitney sale cat. no. 24
(Purchased by Leibemann for \$300)

SLEEPING CHILDREN, n.d.
Watercolor, 3¼x3¼ in.
Whitney sale cat. no. 83
(Purchased by Reichard & Co.
for \$210)

GRANDMOTHER'S PET, n.d.
Watercolor, 4½x5½ in.
Whitney sale cat. no. 168
(Purchased by E. R. Warren for
\$360)

John Henry MOLE
(English, 1814–1886)
THE GLEANER'S REST, 1857
Watercolor, 20x14 in.
Whitney sale cat. no. 30
(Purchased by R. H. Day for \$90)

Thomas MORAN
(American, 1837–1926)
AUTUMN ON THE
WISSAHICKON, 1864
Oil on canvas, 20x24 in.
Whitney sale cat. no. 31
(Purchased by W. R. Dowd for
\$255)

Adrien MOREAU
(French, 1843–1906)
A FÊTE IN THE MIDDLE AGES,
1876
Oil on canvas, 36x24 in.
Whitney sale cat. no. 146
(Purchased by Edward Kearney
for \$750)

Henry MOSLER
(American, 1841–1920)
THE YOUNG NAVIGATORS, n.d.
Watercolor, 15x20 in.
Whitney sale cat. no. 32
(Purchased by A. C. Kingland for
\$150)

Orfeo ORFEI
(Italian, active 1862–89)
THE AMATEURS OF COINS,
1875
Oil on canvas, 28x21 in.
Whitney sale cat. no. 140
(Purchased by S. P. Avery for \$725)

Erastus Dow PALMER
(American, 1817–1904)
“GOOD MORNING,” n.d.
Marble bas-relief
Whitney sale cat. no. 61
(Purchased by J. S. Platt for \$200)

BUST OF JUNE, n.d.
Marble, life-size
Whitney sale cat. no. 136
(Purchased by S. P. Avery for \$300)

MERCY, n.d.
Marble bas-relief
Whitney sale cat. no. 184
(Purchased by Isidor Strauss for
\$200)

Antonio PASCUTTI
(Austrian, 19th century)
THE RIALTO, VENICE, 1874
Oil on canvas, 31x24 in.
Whitney sale cat. no. 75
(Purchased by W. R. Dowd for \$725)

Fritz PAULSEN
(German, 1838–1898)
THE BREAKFAST, n.d.
Oil on canvas, 18x22 in.
Whitney sale cat. no. 33
(Purchased by O. Hoyt for \$105)

François RIVOIRE
(French, 1842–1919)
FLOWERS AND AUTUMN
LEAVES, 1869
Watercolor, 15x20 in.
Whitney sale cat. no. 10
(Purchased by E. H. Outerbridge for \$45)

FLOWERS AND POPPIES, 1869
Watercolor, 15x20 in.
Whitney sale cat. no. 87
(Purchased by Jonathan S. White for \$70)

Gustave Paul ROBINET
(French, 1845–1932)
A ROCKY DELL (Source of the
Vitznanerbac, Switzerland), 1869
Oil on canvas, 25x20 in.
Whitney sale cat. no. 72
(Purchased by J. S. Platt for \$360)

Edmond Adolphe RUDAUX
(French, b. 1840)
SMITTEN, 1871
Oil on canvas, 12x16 in.
Whitney sale cat. no. 92
(Purchased by S. P. Avery for \$110)

Johan Adolph RUST
(Dutch, 1828–1915)
MARINE-CALM, n.d.
Oil on canvas, 13x8 in.
Whitney sale cat. no. 9
(Purchased by C. Scharback for \$37.50)

MARINE-BREEZE, n.d.
Oil on canvas, 13x8 in.
Whitney sale cat. no. 91
(Purchased by Mrs. N. J. Putnam for \$65)

Herbert SALENTIN
(German, 1822–1910)
THE CHRISTENING, 1863
Oil on canvas, 29x36 in.
Whitney sale cat. no. 144
(Purchased by W. G. Waggaman for \$225)

Emilio SANCHEZ-PERRIER
(Spanish, 1855–1907)
WOODS OF FONTAINEBLEAU,
1880
Oil on canvas, 14x21 in.
Whitney sale cat. no. 174
(Purchased by Reichard & Co. for \$205)

Adolf SCHREYER
(German, 1828–1899)
A WALLACHIAN RIDE, 1869
Oil on canvas, 7x8 in.
Whitney sale cat. no. 164
(Purchased by Ochini for \$330)

Auguste Freidrich SIEGERT
(German, 1820–1883)
AT THE CONVENT DOOR, 1868
Oil on canvas, 38x46 in.
Whitney sale cat. no. 148
(Purchased by J. C. Wemple for \$400)

Paul SEIGNAC
(French, 1826–1904)
THE WASHING POOL,
ECOUEEN, FRANCE, n.d.
Oil on canvas, 18x13 in.
Whitney sale cat. no. 177
(Purchased by L. S. Wolff for \$315)

James David SMILLIE
(American, 1833–1909)
LANDSCAPE, 1877
Oil on canvas, 8x5 in.
Whitney sale cat. no. 5
(Purchased by Audriand for \$52.50)

CAUSEWAY AT MARBLEHEAD
NECK, n.d.
Watercolor, 15x13 in.
Whitney sale cat. no. 94
(Purchased by George Mulligan
for \$155)

Mary SMITH
(American, 1842–1878)
CHICKENS, n.d.
Oil on canvas, 10x8 in.
Whitney sale cat. no. 79
(Purchased by George Mulligan
for \$92.50)

CHICKENS, n.d.
Oil on canvas, 10x8 in.
Whitney sale cat. no. 157
(Purchased by C. Leibemann for
\$57.50)

Raffaello A. SORBI
(Italian, 1844–1931)
STREET SCENE IN FLORENCE,
ITALY, 1875
Oil on canvas, 11x14 in.
Whitney sale cat. no. 89
(Purchased by Miss C. Rogers
for \$150)

Lily Martin SPENCER
(American, 1822–1902)
ORANGES, NUTS AND FIGS,
n.d.
Oil on canvas, 12x9 in.
Whitney sale cat. no. 156
(Purchased by George Mulligan
for \$40)

Thomas SULLY
(American, 1783–1872)
CURL PAPERS, 1867
Oil on canvas, 15x18 in.
Whitney sale cat. no. 7a
(Purchased by P. H. McMahon
for \$30)

James Augustus SUYDAM
(American, 1819–1865)
FOG AT NARRAGANSETT,
1859
Oil on canvas, 24x12 in.
Whitney sale cat. no. 102
(Purchased by T. O. Bullock for
\$52.50)

THE NEW LONDON
LIGHT-HOUSE, 1863
Oil on canvas, 30x18 in.
Whitney sale cat. no. 182
(Purchased by Matlock for \$155)

Arthur Fitzwilliam TAIT
(American, 1819–1905)
QUAIL AND YOUNG, n.d.
Oil on canvas, 22x14 in.
Whitney sale cat. no. 12
(Purchased by W. R. Dowd for \$95)

Herman Fredrick Carel TEN KATE
(Dutch, 1822–1891)
PLAYING GYPSIES, n.d.
Watercolor, 14x10 in.
Whitney sale cat. no. 15
(Purchased by C. Leibemann for
\$30)

UNKNOWN
OLD DUTCH LANDSCAPE, n.d.
Oil on canvas, 22x16 in.
Whitney sale cat. no. 11
(Purchased by T. O. Bullock for
\$20)

Benjamin VAUTIER
(German, 1829–1898)
THE ANNUAL DINNER, 1871
Oil on canvas, 54x31 in.
Whitney sale cat. no. 227
(Purchased by L. Phoenix for
\$5,150)

Jean Georges VIBERT
(French, 1840–1902)
THE MISER, n.d.
Drawing, 5x6 in.
Whitney sale cat. no. 13
(Purchased by P. J. Koonz for \$55)

THE GRASSHOPPER AND THE
ANT, 1875
Watercolor, 16x12 in.
Whitney sale cat. no. 21
(Purchased by S. P. Avery and
J. H. Sutton for \$530)

A THEOLOGICAL DISPUTE,
n.d.
Oil on canvas, 17x12 in.
Whitney sale cat. no. 137
(Purchased by E. S. Chapin for
\$3,150)

TASTING, n.d.
Drawing, 6x9 in.
Whitney sale cat. no. 158
(Purchased by N. W. Meserole for
\$97.50)

Paul Alphonse VIRY
(French, 19th century)
A CAVALIER OF THE 16TH
CENTURY, 1873
Oil on canvas, 14x12 in.
Whitney sale cat. no. 105
(Purchased by Charles Duggin
for \$360)

Charles Caleb WARD
(American, ca. 1831–1896)
THE TRAINED MONKEY, 1868
Oil on canvas, 4x5 in.
Whitney sale cat. no. 82
(Purchased by Bascom for \$70)

Paul WEBER
(German, 1823–1916)
SUNSET ON THE
SUSQUEHANNA, n.d.
Oil on canvas, 34x23 in.
Whitney sale cat. no. 141
(Purchased by Bascom for \$135)

LOCH KATRINE, n.d.
Oil on canvas, 30x19 in.
Whitney sale cat. no. 217
(Purchased by Robbins Battell for
\$210)

Thomas Worthington
WHITTREDGE (American,
1820–1910)
A TROUT BROOK, n.d.
Oil on canvas, 15x23 in.
Whitney sale cat. no. 176
(Purchased by Outerbridge for \$145)

William H. WILLCOX
(American, ca. 1831–after 1871)
BOATS ON THE ALLEGHENY, n.d.
Oil on canvas, 30x18 in.
Whitney sale cat. no. 22
(Purchased by E. M. Howell for
\$70)

THE TRYSTING PLACE, 1869
Oil on canvas, 20x24 in.
Whitney sale cat. no. 93
(Purchased by T. O. Bullock for
\$87.50)

EARLY SUMMER, 1871
Oil on canvas, 30x22 in.
Whitney sale cat. no. 178
(Purchased by O. Hoyt for \$110)

George Bacon WOOD, JR.
(American, 1832–1910)
THE BARNYARD, 1868
Oil on canvas, 12x10 in.
Whitney sale cat. no. 4
(Purchased by ? for \$25)
AN OLD PHILADELPHIAN
LIBRARY, n.d.
Oil on canvas, 15x10 in.
Whitney sale cat. no. 80
(Purchased by P. H. McMahon
for \$45)

Fritz ZUBER-BUHLER
(Swiss, 1822–1896)
THE PET KITTEN, n.d.
Watercolor, 16x20 in.
Whitney sale cat. no. 90
(Purchased by P. H. McMahon
for \$60)

FOG ON THE COAST, 1865
Oil on canvas, 24x12 in.
Whitney sale cat. no. 20
(Purchased by E. L. Oppenheim
for \$152.50)

SUMMER AFTERNOON, 1869
Oil on canvas, 20x24 in.
Whitney sale cat. no. 35
(Purchased by O. Hoyt for \$175)

SACHUSET POINT, NEWPORT,
R.I., 1875
Watercolor, 13½x8½ in.
Whitney sale cat. no. 36
(Purchased by P. J. Koonz for
\$52.50)

THIRD BEACH, NEWPORT,
R.I., 1874
Watercolor, 13x8½ in.
Whitney sale cat. no. 37
(Purchased by Reichard & Co. for
\$60)

OFF THE SPAR BUOY,
ATLANTIC CITY, N.J., 1873
Watercolor, 13½x9 in.
Whitney sale cat. no. 38
(Purchased by Bascom for \$50)

EASTON'S POND AND FIRST
BEACH, NEWPORT, R.I., 1874
Watercolor, 13x8½ in.
Whitney sale cat. no. 39
(Purchased by G. W. Douglas for
\$40)

WHARF AT INLET, ATLANTIC
CITY, N.J., 1873
Watercolor, 13½x8½ in.
Whitney sale cat. no. 40, illus. p. 5
(Purchased by R.H.G. Murphy for
\$47.50)

KETTLE BOTTOM ROCK,
NARRAGANSETT BAY, 1875
Watercolor, 13½x8¼ in.
Whitney sale cat. no. 41
(Purchased by J. E. Scripps for \$55)

OLD ORCHARD, NEWPORT,
R.I., 1874
Watercolor, 13x8 in.
Whitney sale cat. no. 42
(Purchased by G. W. Douglas for
\$40)

THUNDER-STORM, ATLANTIC
CITY, N.J., 1873
Watercolor, 13½x8 in.
Whitney sale cat. no. 43
(Purchased by Charles Pratt for
\$55)

BOAT-HOUSE POINT,
NEWPORT, R.I., 1875
Watercolor, 13½x8½ in.
Whitney sale cat. no. 44
(Purchased by J. F. Sutton for \$50)

HIGH TIDE, BRIGANTINE
BEACH, N.J., 1873
Watercolor, 13½x8½ in.
Whitney sale cat. no. 45
(Purchased by J. F. Peters for
\$72.50)

A SHOWERY AFTERNOON,
1873
Watercolor, 13¾x7½ in.
Whitney sale cat. no. 46
(Purchased by Charles Pratt for
\$75)

APPENDIX 2

*Works by
William T. Richards*

TENNYSON'S LANE,
FARRINGFORD PARK, ISLE OF
WIGHT, 1880
Watercolor, 13½x9½ in.
Whitney sale cat. no. 47, illus. p. 6
(Purchased by H. R. Dowd for
\$77.50)

SOUTH-EAST STORM,
SACHUSET POINT, NEWPORT,
R.I., 1875
Watercolor, 13½x8½ in.
Whitney sale cat. no. 48
(Purchased by J. F. Sutton for \$85)

NEAR LILY POND, NEWPORT,
R.I., 1875
Watercolor, 13½x8½ in.
Whitney sale cat. no. 49
(Purchased by A. Roelker for \$55)

THE INLET, ATLANTIC CITY,
N.J., 1873
Watercolor, 13½x8 in.
Whitney sale cat. no. 50
(Purchased by T. R. Clarke for
\$62.50)

MARSHES BY THE SEA, 1873
Watercolor, 13½x8 in.
Whitney sale cat. no. 51
(Purchased by J. F. Sutton for \$50)

EARLY SPRING, 1875
Watercolor, 13x9 in.
Whitney sale cat. no. 52, illus. p. 7
(Purchased by E. R. Warren for
\$80)

MORNING, ATLANTIC CITY,
N.J., 1873
Watercolor, 13½x8½ in.
Whitney sale cat. no. 53
(Purchased by W. H. Fuller and
Clarke for \$85)

TREES ON THE SEA-SHORE,
1871
Watercolor, 6x7 in.
Whitney sale cat. no. 54
(Purchased by W. R. Dowd for
\$37.50)

THE THOROUGHFARE,
ATLANTIC CITY, N.J., 1871
Watercolor, 6x7 in.
Whitney sale cat. no. 55
(Purchased by J. F. Sutton for \$30)

THE VILLAGE OF
AMAGANSETT, L.I., 1873
Watercolor, 13½x7¾ in.
Whitney sale cat. no. 56
(Purchased by E. L. Oppenheim for
\$77.50)

GATHERING WATER LILIES,
1877
Watercolor, 14x9 in.
Whitney sale cat. no. 57
(Purchased by T. O. Bullock for
\$92.50)

A SHELTERED COVE, 1881
Watercolor, 14x9 in.
Whitney sale cat. no. 58
(Purchased by G. A. Kent for \$60)

GULL ROCK, NEWPORT, R.I.,
1876
Watercolor, 14x8¾ in.
Whitney sale cat. no. 59, illus. p. 7
(Purchased by E. R. Warren for
\$77.50)

TWILIGHT, NEW JERSEY
COAST, 1873
Watercolor, 13½x8¼ in.
Whitney sale cat. no. 60
(Purchased by T. R. Clarke for
\$62.50)

PARADISE, NEWPORT, 1876
Watercolor, 36x22 in.
Whitney sale cat. no. 74, illus. p. 8
(Purchased by S. P. Avery for \$210)

THE WISSAHICKON, 1872
Oil on canvas, 54x40 in.
Whitney sale cat. no. 76
(Purchased by Robbins Battell for
\$935)

SPRING, 1867
Oil on canvas, 14x18 in.
Whitney sale cat. no. 98
(Purchased by H. M. Johnson for \$195)

SUMMER, 1866
Oil on canvas, 14x18 in.
Whitney sale cat. no. 99
(Purchased by J. S. Platt for \$195)

AUTUMN, 1865
Oil on canvas, 14x18 in.
Whitney sale cat. no. 100
(Purchased by George Mulligan for \$207.50)

WINTER, 1867
Oil on canvas, 14x18 in.
Whitney sale cat. no. 101
(Purchased by George Mulligan for \$207.50)

FROM THE OLD FORT,
CONANICUT, R.I., 1881
Watercolor, 14x9 in.
Whitney sale cat. no. 112
(Purchased by George Mulligan for \$57.50)

A GRAY DAY, 1873
Watercolor, 13½x8½ in.
Whitney sale cat. no. 113
(Purchased by C. R. Rogets for \$110)

CEDARS ON THE BEACH, NEW
JERSEY, 1873
Watercolor, 13½x8 in.
Whitney sale cat. no. 114
(Purchased by George Mulligan for \$70)

NEAR FARRINGFORD PARK,
FRESHWATER, ISLE OF
WIGHT, 1880
Watercolor, 13½x9½ in.
Whitney sale cat. no. 115
(Purchased by P. Brett for \$75)

YACHTS IN NARRAGANSETT
BAY, 1875
Watercolor, 13x8¾ in.
Whitney sale cat. no. 116
(Purchased by E. Brandon for \$115)

HIGH HILL, CONANICUT
ISLAND, R.I., 1875
Watercolor, 13½x8½ in.
Whitney sale cat. no. 117, illus. p. 9
(Purchased by A. K. Powell for \$77.50)

ISLANDS IN NARRAGANSETT
BAY, 1876
Watercolor, 14x9¾ in.
Whitney sale cat. no. 118, illus. p. 9
(Purchased by Elliott for \$90)

SUN AND CLOUD, 1872
Watercolor, 8½x5 in.
Whitney sale cat. no. 119
(Purchased by G. Lansing for \$60)

BEACH NEAR
EASTHAMPTON, L.I., 1872
Watercolor, 8½x5 in.
Whitney sale cat. no. 120
(Purchased by G. Lansing for \$50)

A SOUTH-EASTER AT
ATLANTIC CITY, N.J., 1873
Watercolor, 13½x8 in.
Whitney sale cat. no. 121, illus. p. 10
(Purchased by G. W. Douglas for \$67.50)

MORNING—THE OLD FORT,
CONANICUT, 1874
Watercolor, 13x8½ in.
Whitney sale cat. no. 122
(Purchased by George Mulligan for \$77.50)

SUNSET, BATEMAN'S POINT,
NEWPORT, 1875
Watercolor, 13½x8½ in.
Whitney sale cat. no. 123
(Purchased by J. F. Sutton for \$100)

FORT COVE, CONANICUT
ISLAND, 1881
Watercolor, 14x9 in.
Whitney sale cat. no. 124
(Purchased by J. F. Sutton for \$100)

THE ROAD BY THE SEA, 1882
Watercolor, 14x9 in.
Whitney sale cat. no. 125
(Purchased by J. Lyman for \$65)

ROUGH POINT, NEWPORT,
R.I., 1875
Watercolor, 14x9 in.
Whitney sale cat. no. 126
(Purchased by George Mulligan for
\$72.50)

HARVESTING SEA-WEED, 1883
Watercolor, 14x9 in.
Whitney sale cat. no. 127, illus. p. 10
(Purchased by Elliott for \$85)

MACKEREL COVE,
CONANICUT ISLAND, R.I.,
1875
Watercolor, 13½x8½ in.
Whitney sale cat. no. 128, illus. p. 11
(Purchased by H. Brace for \$75)

OUTSIDE OCHRE POINT,
NEWPORT, R.I., 1874
Watercolor, 13x8½ in.
Whitney sale cat. no. 129
(Purchased by J. F. Sutton for \$110)

WINDMILL AT MIDDLETON,
R.I., 1874
Watercolor, 13x7½ in.
Whitney sale cat. no. 130, illus. p. 12
(Purchased by Dr. J. White for
\$67.50)

SUNRISE ON THE BEACH, 1873
Watercolor, 13½x8 in.
Whitney sale cat. no. 131
(Purchased by George F. Baker for
\$105)

WOODS AND MEADOWS, 1876
Watercolor, 11x13 in.
Whitney sale cat. no. 132
(Purchased by Isidor Strauss for \$70)

THE SOUTH SHORE,
NEWPORT, R.I., 1874
Watercolor, 13x8½ in.
Whitney sale cat. no. 133
(Purchased by Bascom for \$80)

TENNYSON'S FARM,
FARRINGFORD PARK, ISLE OF
WIGHT, n.d.
Watercolor, 13½x9¾ in.
Whitney sale cat. no. 134
(Purchased by S. A. Coale for \$60)

GRAY ROCK,
CONANICUT, R.I., 1882
Watercolor, 13½x9½ in.
Whitney sale cat. no. 135
(Purchased by Elliott for \$75)

THE FOREST, 1868
Oil on canvas, 54x40 in.
Whitney sale cat. no. 149
(Purchased by W. J. Waggaman for
\$725)

BREAKERS, ATLANTIC CITY,
1871
Oil on canvas, 26x14 in.
Whitney sale cat. no. 166
(Purchased by W. R. Dowd for
\$405)

SAND-HILLS, ATLANTIC CITY,
1876
Watercolor, 36x22 in.
Whitney sale cat. no. 183, illus. p. 13
(Purchased by S. P. Avery for \$450)

GALE OFF ROUGH POINT,
NEWPORT, R.I., 1875
Watercolor, 13x8½ in.
Whitney sale cat. no. 187
(Purchased by S. P. Avery for \$65)

NEAR MOUTH OF THE SACO
RIVER, MAINE, 1873
Watercolor, 13x8 in.
Whitney sale cat. no. 188
(Purchased by G. Lansing for \$90)

OYSTER BOATS ON THE
INLET, ATLANTIC CITY, N.J.,
1873
Watercolor, 13½x8 in.
Whitney sale cat. no. 189, illus. p. 13
(Purchased by S. P. Avery for \$75)

COFFIN'S BEACH, CAPE ANN,
MASS., 1873
Watercolor, 14x9 in.
Whitney sale cat. no. 190
(Purchased by Elliott for \$85)

APPLEDORE, ISLE OF SHOALS,
N.H., 1873
Watercolor, 13½x7½ in.
Whitney sale cat. no. 191
(Purchased by S. P. Avery for \$80)

AN APRIL DAY, 1875
Watercolor, 13¼x8¼ in.
Whitney sale cat. no. 192
(Purchased by S. P. Avery for \$65)

A PICNIC—SECOND BEACH,
NEWPORT, R.I., 1876
Watercolor, 14x9½ in.
Whitney sale cat. no. 193
(Purchased by Elliott for \$90)

SAND DUNES—A COMING
STORM, 1873
Watercolor, 13¾x8 in.
Whitney sale cat. no. 194
(Purchased by S. P. Avery for \$65)

HIGH WATER—GULL ROCK,
NEWPORT, R.I., 1874
Watercolor, 13x7½ in.
Whitney sale cat. no. 195
(Purchased by S. H. Kauffman for
\$90)

PASSING CLOUDS, 1873
Watercolor, 8½x4¾ in.
Whitney sale cat. no. 196
(Purchased by E. H. Outerbridge
for \$40)

TWILIGHT ON THE BEACH,
1870
Watercolor, 8½x4¾ in.
Whitney sale cat. no. 197
(Purchased by R. Murphy for \$40)

OCHRE POINT, NEWPORT,
R.I., 1876
Watercolor, 13¾x9¾ in.
Whitney sale cat. no. 198, illus. p. 14
(Purchased by S. Stern for \$105)

KREISHAM CREEK,
GERMANTOWN, PA., 1878
Watercolor, 11x13 in.
Whitney sale cat. no. 199
(Purchased by W. T. Carles for
\$100)

GOOSEBERRY ISLAND, SOUTH
SHORE, NEWPORT, R.I., 1875
Watercolor, 13½x8½ in.
Whitney sale cat. no. 200
(Purchased by P. Brett for \$95)

THE SHORES OF
NARRAGANSETT BAY, 1882
Watercolor, 14x9 in.
Whitney sale cat. no. 201
(Purchased by S. P. Avery for \$90)

A STUDY OF CEDAR TREES,
1873
Watercolor, 13½x7½ in.
Whitney sale cat. no. 202
(Purchased by S. P. Avery for \$50)

PURGATORY, NEWPORT, R.I.,
1876
Watercolor, 10x13½ in.
Whitney sale cat. no. 203, illus. p. 15
(Purchased by T. O. Bullock for
\$75)

"THE BEACHED MARGENT OF
THE SEA," 1876
Watercolor, 13x8½ in.
Whitney sale cat. no. 204
(Purchased by P. Brett for \$70)

THE END OF THE CLIFF,
NEWPORT, R.I., 1874
Watercolor, 13¼x8¼ in.
Whitney sale cat. no. 205
(Purchased by A. Roelker for \$85)

AN AUTUMN DAY ON THE
NEW ENGLAND COAST, 1876
Watercolor, 14½x8¼ in.
Whitney sale cat. no. 206
(Purchased by Matlock for \$110)

THE LIGHT-HOUSE,
ATLANTIC CITY, N.J., 1873
Watercolor, 13x8 in.
Whitney sale cat. no. 207
(Purchased by S. P. Avery for \$100)

SPOUTING ROCK, NEWPORT,
R.I., 1877
Watercolor, 10x13½ in.
Whitney sale cat. no. 208
(Purchased by E. L. Oppenheim for
\$95)

A BREEZY DAY— ATLANTIC
CITY, N.J., 1873
Watercolor, 14½x8½ in.
Whitney sale cat. no. 209
(Purchased by P. Brett for \$65)

THE CLIFFS OF CONANICUT
ISLAND, R.I., 1882
Watercolor, 13½x8½ in.
Whitney sale cat. no. 210, illus. p. 15
(Purchased by E. L. Oppenheim for
\$115)

BATEMAN'S POINT,
NEWPORT, R.I., 1874
Watercolor, 13½x8½ in.
Whitney sale cat. no. 211, illus. p. 16
(Purchased by E. R. Warren for
\$110)

THE BOUQUET VALLEY,
ADIRONDACKS, 1866
Oil on canvas, 40x25 in.
Whitney sale cat. no. 220
(Purchased by Matlock for \$525)

LAND'S END, CORNWALL,
ENGLAND, 1880
Oil on canvas, 60x40 in.
Whitney sale cat. no. 224
(Purchased by L. Phoenix for
\$1,250)

